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# AFTER KINDERGARTEN — WHAT?

A PRIMER OF

# READING AND WRITING

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E. P. PEABODY AND MARY MANN







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A PRIMER

OF

READING AND WRITING FOR THE

INTERMEDIATE CLASS

AND

PRIMARY SCHOOLS GENERALLY.

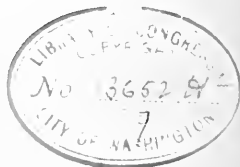
BY

E. P. PEABODY AND MARY MANN.

IN THREE PARTS.

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# PRIMER.

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## EXPLANATORY PREFACE.

[*Extracted from Miss Peabody's "Revised Guide to Kindergarten and Intermediate Class;" to be read by the teacher very carefully beforehand.*]

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THE art of reading should be taught simultaneously with writing; writing should begin with copying the small *printed* letters. I certainly should advise that neither should begin till children are hard upon seven years of age; for reading and writing properly belong to a second stage of education, *after* the Kindergarten exercises on the blocks, sticks, peas, &c., are exhausted, or nearly so, and children have become expert in sewing, weaving, pricking, and drawing,—arts which shall have taught them to see accurately and discriminate minute differences, and given a certain general cultivation to the mind by habits of observation and classification. Then it will be possible to teach reading on a philosophical method, which will make the acquisition an advantage to the mind, instead of the distraction it now is to those whose vernacular is English,—the *pot-pourri* of languages, and whose orthography seems so lawless it should rather be called *kakography*.

Though we repudiate a new phonography so far as to deprecate its being applied to the English language, and reducing all our libraries to a dead language, as it were,

we are aware that phonography (*sound-writing*) is the true principle; and this method of ours takes advantage of all the phonography of the English lettering (as we shall proceed to show), and enlarges it, without altering the aspect of the language.

For, if we pronounce the vowel characters as their Latin inventors did, and the Continental nations now generally do, — namely: *a*, as in *art*, whether short or long; *e*, as in *ebb*, when short, and long, as in *fête*; *i*, as in *ink*, when short, when long, as in *marine*; *o*, as in *no*; and *u*, as in the final of *Peru* (not *yu*); also the letters *c* and *g*, *hard*, — it will be found a fact, that the largest number of *the syllables* heard in English are phonographic, and a very large number of whole words besides.

It was suggested to me by Dr. Kraitsir, that I should take a volume of any book, and count the times that each of the vowels, and *c* and *g*, were sounded as the Romans sounded them, and how many times they were sounded otherwise; and thus see whether it was true (as he said) that these Roman sounds were the most frequent, even in the English language. I did so on the third chapter of “*Waverley*,” from the beginning to the words, “primary object of study,” and counted the number of times that the ambiguous letters occur, and found that the letter *a* occurs 244 times, and has the Italian sound in every instance but 38; *e* occurs 340 times, and has the Italian sound except 28 times; *i* occurs 240 times, and has the Italian sound in every instance but 18; *u* occurs 58 times, and only 20 times as in the English alphabet. The *c* occurs 81 times, and has the hard sound except in 27 instances. The *g* occurs 51 times, and has the hard sound in every instance but 12. The *y* occurs 35 times, and has the



Italian sound in every instance but two. Indeed, I found *g* was hard, even before *e* and *i*, in the case of *every* Saxon word; and that all the soft *g*'s, which are not many, were derived from the Norman-French.

I then set myself to find what words in English there were, written entirely with the Roman-sounding letters; and, to my surprise, found enough to fill a primary spelling-book, while most of the *syllables* of the rest of the words in the language yielded, on analysis, the same sounds. It immediately occurred to me to begin to teach children to read by these words, whose analysis would always yield them the Roman sounds; and reserve, till afterwards, the other words (which are exceptions to be learned by rote, as now *all* words are).

I tried my first experiment on a child four years old, by printing on a blackboard certain *words*, letter by letter, until he had learned the whole alphabet, — both to know each character at sight, and to print it on the blackboard; and it was a signal success.

And my subsequent way of proceeding has been as follows: Seating the children before the blackboard, with their slates and pencils, I have proposed to draw a post, — two nearly perpendicular lines, rounded at the top, — and a little grass growing at the foot. I exemplified, first, myself, telling them to imitate. I then said, “What is this?” and they replied, “An old post.” I said, “I am going to show you how to write ‘old post,’ by making a sign for each sound. There are three different sounds in old, — o-l-d.” (I gave the *powers*, and not the names *el* and *dee*.)

I then made the o on the blackboard, and told them to imitate it on the slate, sounding it at the same time. I

then said, "Now we must make l, which is a little line up and down, beginning a little higher than the top of the o, and ending where it touches the line" (for the children had lines drawn on their slates). We sounded o as we wrote the l. I then said, "Now make another line, a little way off, and a little curve on the left-hand side of the lower half, and it will make the whole word old. Now we will write post: first, make a line beginning half as high as the l, and drawing it down below the line" (there should be a line on the blackboard), "and, on the right-hand side, above the line, make a curve, as if you were pouting out your upper lip." I then gave the power of p, as the beginning of the word "post," and said, "Can you make p into po? Put an o on one side, and it will be po.

"Next comes a hissing sound, and we can make a little snake as a sign for it. First, we will make a little mite of a curve facing the right hand" (I exemplified), "and then another curve facing the left; that makes the word pōs. But we must have t: make a line not so high as the l, and then, near the top, make a little mite of a line crossing it." I accompanied my words with the action. I then said, "What is that growing at the foot of the *post*?" They said, "Grass." I said, "Well, let us write *grass*: first, just above the line, make a little circle, and join a dot at the upper right-hand of it; then, under the line, put a little mite of an egg-shape, the small end at the right hand, and connect it with the circle by a little hook,—so." They imitate, as I exemplify; and I say, "*g* (*ĕg*) is the first sound in *grass*: now, roll your tongue to make r (*rer*), and write a short mark with a dot joined at the upper left-hand side, and a little mite of a curve at the upper right-hand side. Then, for the next sound,

a (*ah*), first make a little mite of an egg, the smaller end at the right hand. Now we will make a little snake looking at it: first a dot just over the large end of the egg, which is the snake's head; and this is the body," I said, at the same time making a curve to the small end of the egg. (This letter *a* is a hard one for children to make; and the teacher must accept a quite indifferent success, when the right thing is *meant*. The hand learns to obey the mind slowly, — but surely.) The hissing sound at the end of *grass* can be made by two snakes, again described and exemplified. This is an ample lesson for the first one; but, if the children have been prepared in Kindergarten, they can do as much as this in half an hour very easily.

The next day, they found the words *old post* and *grass* were written on the blackboard, and read them off. Then I asked them what tom-cat cried in the night, and they answered, simultaneously with me, *mieaou* (which gives the whole sound of the vowels, *ih*, *eh*, *ah*, *oh*, *ū*, used).

To write the word *mieaous*, they had only to learn three new letters. First, I described, as I wrote, *m*: "Three little marks, up and down, joined on top." In making *m* into *mi*, I made them observe with the ear that the sound *i* was added, and called attention to its different form from *y*. I said, "There are two signs for *ih*: one has a tail (*y*), and one has a dot (*i*). Here you must make one little short mark, and put a dot over it, — so. Now, to make *mi* into *miě*, you must make first a little line, — so; and, at its right hand, begin, and make almost a circle towards the left, — so" (and I exemplified, and told them that was the sign for *e* as in *egg*). I then added, "Now make the sign for *a* (*ăh*) (the little egg, and the

snake looking at it); and then o, and then u" (I did not say *yu*), "and now the s."<sup>1</sup>

After they had written *pussy mieaous*, I proposed they should write *kitty mius*, and showed them how to write y and k; and let them tell *me* how to make the other letters, which they were pleased to do.

Notwithstanding so many words in English are phonographic, it is not possible to make many good sentences of them, because the most common words are anomalous. But the above words, with a few others, will give all the letters; and the children will be so amused with the work, they will not mind the small intrinsic interest of the sentences, which they will be glad to read off in the book afterwards:—

old post in grass; pussy mieaous; mamma fixes  
papa's vest; car-bells ring; cars will go quick; jelly  
jars; dizzy old hen; pussy is kitty's mamma.

These few sentences involve the whole alphabet, and can be written over and over again, till it is certain that they know it, and have an indelible association of its sounds and forms.

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<sup>1</sup> I made no comment on the *s* having the *z* sound here; for, as it was their own language that they were learning to read and write, I knew it would make no practical difficulty. But some teachers may think it worth while, at this early stage of learning to read, that the children's attention should be called to the fact that, after the pure vowels, semi-vowels, and sonorous consonants, the *s* takes the sound of *z*; and be taught, when it does, to put a dot over the *s* in the writing; also when the *s* comes between two vowels, as in roses. In the above lines, they will therefore point the *s* in *mieaous*, *fixes*, *papa's*, *bells*, *cars*, *jars*, *hens*, and *kitty's*.

It will be observed that we do not give any capital letters. It is the *little* letters that it is most important should be dissociated from the usual names. But, as it is convenient, practically, to have the names of the capitals (for the convenience of taking music-lessons, and giving initials), after a few more exercises we will give a list of proper names, which must, of course, have capitals; and then the usual names may be given to the *capitals*, arranged in a tabular scheme, according to the organs. (Or, if any teacher chooses, the proper names and table may be omitted till later.)

In order to fix the phonographic law perfectly, we first give some elemental syllables of two and three letters, which the children can probably read off at sight, *not spelling them*; and afterwards, some columns of words, which can doubtless be read at sight very soon. But, as it is bad to read words without, at the same time, recognizing their meaning, it is better to make object-lessons of each word, thus: Pronounce the word, and then ask the children to make some sentence with the word in it (which is altogether the best way of teaching the definitions of words). While they are doing this, write the word on the blackboard, and, when a column is completed, let them take the book, and pronounce the words at sight. This exercise will give incidental opportunity to impart a great deal of general information to the children; and associate words with the objects, relations, thoughts, feelings, and general ideas that they symbolize, teaching the thing signified with the sign.

# TABLE I

## Experimental results

The following table gives the results of the experiments conducted on the various specimens of the material under test. The specimens were of the form of a rectangular bar, the dimensions of which are given in the following table. The specimens were tested in a tensile testing machine, the results of which are given in the following table.

Specimen	Length	Width	Thickness	Yield Point	Tensile Strength	Elongation
1	10	1.0	0.1	10.0	15.0	10.0
2	10	1.0	0.1	10.0	15.0	10.0
3	10	1.0	0.1	10.0	15.0	10.0
4	10	1.0	0.1	10.0	15.0	10.0
5	10	1.0	0.1	10.0	15.0	10.0
6	10	1.0	0.1	10.0	15.0	10.0
7	10	1.0	0.1	10.0	15.0	10.0
8	10	1.0	0.1	10.0	15.0	10.0
9	10	1.0	0.1	10.0	15.0	10.0
10	10	1.0	0.1	10.0	15.0	10.0
11	10	1.0	0.1	10.0	15.0	10.0
12	10	1.0	0.1	10.0	15.0	10.0
13	10	1.0	0.1	10.0	15.0	10.0
14	10	1.0	0.1	10.0	15.0	10.0
15	10	1.0	0.1	10.0	15.0	10.0
16	10	1.0	0.1	10.0	15.0	10.0
17	10	1.0	0.1	10.0	15.0	10.0
18	10	1.0	0.1	10.0	15.0	10.0
19	10	1.0	0.1	10.0	15.0	10.0
20	10	1.0	0.1	10.0	15.0	10.0
21	10	1.0	0.1	10.0	15.0	10.0
22	10	1.0	0.1	10.0	15.0	10.0
23	10	1.0	0.1	10.0	15.0	10.0
24	10	1.0	0.1	10.0	15.0	10.0
25	10	1.0	0.1	10.0	15.0	10.0
26	10	1.0	0.1	10.0	15.0	10.0
27	10	1.0	0.1	10.0	15.0	10.0
28	10	1.0	0.1	10.0	15.0	10.0
29	10	1.0	0.1	10.0	15.0	10.0
30	10	1.0	0.1	10.0	15.0	10.0
31	10	1.0	0.1	10.0	15.0	10.0
32	10	1.0	0.1	10.0	15.0	10.0
33	10	1.0	0.1	10.0	15.0	10.0
34	10	1.0	0.1	10.0	15.0	10.0
35	10	1.0	0.1	10.0	15.0	10.0
36	10	1.0	0.1	10.0	15.0	10.0
37	10	1.0	0.1	10.0	15.0	10.0
38	10	1.0	0.1	10.0	15.0	10.0
39	10	1.0	0.1	10.0	15.0	10.0
40	10	1.0	0.1	10.0	15.0	10.0
41	10	1.0	0.1	10.0	15.0	10.0
42	10	1.0	0.1	10.0	15.0	10.0
43	10	1.0	0.1	10.0	15.0	10.0
44	10	1.0	0.1	10.0	15.0	10.0
45	10	1.0	0.1	10.0	15.0	10.0
46	10	1.0	0.1	10.0	15.0	10.0
47	10	1.0	0.1	10.0	15.0	10.0
48	10	1.0	0.1	10.0	15.0	10.0
49	10	1.0	0.1	10.0	15.0	10.0
50	10	1.0	0.1	10.0	15.0	10.0

# PART I.

## EXERCISES FOR THE SLATE.

LET all these syllables be pronounced with one impulse of the voice ; not separating them phonically, except when dictating the *writing*. Some teachers will prefer to omit them, and go immediately upon the monosyllabic words that follow these two pages.

M	i	e	a	o	u
mǎ	mě	mă	mō	mū	-mỹ <sup>1</sup>
pi	pe	pa	po	pu	-py
bi	be	ba	bo	bu	-by
fi	fe	fa	fo	fu	-fy
vi	ve	va	vo	vu	-vy
ki	ke	ka	ko	ku	-ky
—	—	ca	co	cu	—
gi	ge	ga	go	gu	-gy
hi	he	ha	ho	hu	-hy
ni	ne	na	no	nu	-ny
di	de	da	do	du	-dy
ti	te	ta	to	tu	-ty
si	se	sa	so	su	-sy
zi	ze	za	zo	zu	-zy
wi	we	wa	wo	wu	-wy
ji	je	ja	jo	ju	-jy
yi	ye	ya	yo	yu	—
li	le	la	lo	lu	-ly

---

<sup>1</sup> *y* is short in these columns of final syllables.

kli	kle	kla	klo	klu	-klŷ		
cli	cle	cla	clo	clu	-clŷ		
gli	gle	gla	glo	glu	-glŷ		
pli	ple	pla	plo	plu	-plŷ		
bli	ble	bla	blo	blu	-blŷ		
fli	fle	fla	flo	flu	-flŷ		
ri	re	ra	ro	ru	-rŷ		
pri	pre	pra	pro	pru	-prŷ		
bri	bre	bra	bro	bru	-brŷ		
fri	fre	fra	fro	fru	-fry		
cri	cre	cra	cro	cru	-cry		
kri	kre	kra	kro	kru	-kry		
gri	gre	gra	gro	gru	-gry		
dri	dre	dra	dro	dru	-dry		
tri	tre	tra	tro	tru	-try		
qui	que	qua	quo	—	-quy		
eb	ec	ed	ef	eg	ek	el	em
en	ep	es	et	ev	ex	ez	—
ib	ic	id	if	ig	ik	il	im
in	ip	is	it	iv	ix	iz	

The following monosyllables are to be pronounced with one impulse of the voice, and then dictated phonically, to be written on the slate after having been defined by the children's putting them into sentences *viva voce*, and then let them read the columns till they can be read at a glance : —



it	dip	ill	din
bit	lip	bill	fin
fit	nip	fill	pin
hit	pip	hill	tin
kit	rip	kill	win
lit	sip	mill	kin
nit	tip	pill	sin
mit	quip	rill	dim
pit	drip	sill	him
sit	clip	will	rim
wit	flip	quill	grim
quit	slip	still	brim
flit	grip	spill	trim
slit	trip	frill	slim
spit	strip	drill	skim
split	scrip	grill	swim
big	did	dick	hilt
dig	hid	kick	tilt
fig	kid	lick	jilt
gig	lid	nick	wilt
jig	mid	pick	quilt
pig	rid	rick	fist
wig	quid	sick	hist

twig	hiss	tick	jist
swig	kiss	wick	list
trig	miss	quick	mist
grig	bib	stick	wist
prig	jib	brick	twist
sprig	fib	trick	grist
ilk	nib	prick	wisp
silk	rib	slick	lisp
milk	squib	zinc	strict

kink	king	limp
link	ring	pimp
mink	sing	gimp
pink	wing	gift
sink	swing	lift
wink	sling	sift
prink	cling	rift
drink	spring	drift
swink	bring	swift
blink	string	dint
clink	disk	lint
minx	frisk	mint
lynx	brisk	tint
fix	film	stint
six	didst	flint
mix	midst	print

ell	bet	lod	den
bell	get	red	hen
dell	jet	wed	men
fell	let	bled	pen
yell	met	fled	ten
sell	net	sled	wen
tell	pet	bred	glen
well	set	beck	belt
dwell	wet	deck	felt
quell	fret	neck	melt
swell	ebb	reck	pelt
elf	web	peck	welt
self	bed	-ment	dwelt
delf	fed	-ent	smelt
bar	cart	ark	daft
car	dart	dark	haft
jar	hart	hark	raft
mar	mart	lark	waft
par	part	mark	graft
tar	tart	park	craft
star	start	spark	draft
scar	smart	stark	scarf
spar	arm	carp	staff
barn	harm	harp	quaff
darn	farm	mass	snarl

yarn	card	pass	marl
pant	bard	lass	ant
plant	hard	class	papa
slant	lard	brass	mama
grant	yard	grass	alas
best	bend	bent	mess
hest	lend	dent	dress
jest	mend	lent	vex
lest	pend	pent	sex
nest	rend	rent	next
pest	send	sent	text
rest	tend	tent	wept
test	vend	vent	kept
vest	wend	went	slept
west	blend	blent	swept
quest	elk	reft	eld
zest	yelk	heft	held
drest	welk	left	weld
help	elm	cleft	-ness
yelp	helm	kelp	-less
hasp	oh	grown	sold
gasp	lo	strown	hold
rasp	no	gross	gold
grasp	so	host	fold
clasp	wo	ghost	bold

cast	bōw <sup>1</sup>	most	cold
mast	tow	post	wold
vast	mow	bolt	told
fast	row	colt	mold
past	sow	dolt	port
last	low	poll	fort
blast	glow	toll	pork
bask	slow	roll	bull
cask	flow	droll	full
mask	flown	stroll	pull
task	blow	torn	put
flask	blown	worn	puss

The foregoing monosyllables demonstrate that an important portion of English corresponds in sound with Latin, and can be written perfectly in the Latin letter. The Latin *u*, however, does not occur in monosyllables so much in proportion, and the letter is used a great deal in English to designate *other* sounds, as will be seen in Part III. In the following words of several syllables, it will be observed that in unaccented syllables *e* and *a* are always short, — thus, rĕject, dĕject, brutāl, frugāl,<sup>2</sup> — and therefore

<sup>1</sup> The w (weh) is not quite silent in these words.

<sup>2</sup> More than one thousand English words end in *-al*.

More than two hundred	„	„	<i>-el.</i>
„	„	„	<i>-en.</i>
„	„	„	<i>-ant.</i>
Nearly four hundred	„	„	<i>-ent.</i>
„	„	„	<i>-ly.</i>

are sounded *ěh* and *ǎh*. There may be some dispute about this ; but, in a disputable case, the law of analogy ought to decide the question. So we give the Italian sound of *a* always before *s* and *r*. There is good usage to plead for it, if also for the flat sound.

In dictating these words, let the teacher give the syllabic analysis of the word, and not the phonic analysis of the syllable.

*Dissyllables accented on the First Syllable.*

gar'den	lim'pid	pul'pit
mar'ket	flor'ist	gru'el
gar'net	in'fant	cru'el
car'pet	ped'ant	cru'et
in'most	bas'ket	lu'nar
im'post	cas'ket	dru'id
car'cass	bris'ket	lu'rid
har'ness	pull'ing	tu'lip
bel'fry	put'ting	du'cal
wiz'ard	pus'sy	ju'ry
giz'zard	flu'id	jur'ist
in'ward	flu'ent	ful'ly
nig'gard	tru'ism	bul'ly
mis'tress	tru'ant	ru'ral
em'press	fru'gal	ru'in
host'ess	bru'tal	su'et
tres'pass	pud'ding	du'ty
gim'let	pul'let	du'el

There are more than thirteen hundred words in English that end in the syllable *-ness*; more than two hundred that add the syllable *-less*, and numerous words ending in *-ing*; viz. :—

ill ness	fitt ing	reck less
fit ness	dipp ing	rest less
wit ness	kill ing	help less
dim ness	will ing	star less
grim ness	spitt ing	harm less
smart ness	sell ing	wit less
hard ness	dwel ling	wing less
swift ness	frett ing	rent less
vast ness	deck ing	kin less
gross ness	melt ing	list less
droll ness	smelt ing	arm less
bold ness	barr ing	art less
cold ness	jarr ing	mast less
full ness	start ing	scar less

*Dissyllables with Accent on Second Syllable.*

běgin'	admit'	děmand'
běset'	rěmit'	rěmand'
rěgret'	rěfit'	impart'
cadet'	děpict'	depart'
dismiss'	rěstrict'	indent'

distress'	expend'	behest'
amass'	děfend'	impress'
alarm'	ělect'	profess'
disarm'	děject'	express'
embark'	dětect'	děpress'
rěgard'	inject'	engross'
rětard'	rěject'	děsist'
impel'	infect'	abyss'
hotel'	project'	distend'
děsist'	insist'	expend'
depend'		

*Trisyllables with Accent on First Syllable.*

vill'any	his'tory	min'istry
no'tary	vic'tory	den'tistry
vo'tary	fel'ony	crim'inal
ar'tery	har'mony	lyr'ical
liv'ery	ig'norant	lin'eal
rev'ery	ar'rogant	min'eral
test'ily	big'oted	myst'ical
len'ity	syn'cope	dig'nity
lev'ity	jov'ial	en'mity
ar'senic	sys'tolě	sym'metry
her'etic	ret'rospect	tyr'anny
fed'eral	vin'egar	por'tico
cler'ical	pyr'amid	fo'lio



me'trical	dim'ity	ret'ina
sem'inal	trin'ity	pel'ican
fest'ival	in'terim	ben'efit
pen'alty	har'lequin	sen'tinel
in'terest	div'idend	pref'atory
rick'etty	in'digo	pred'atory

*Trisyllables with Accent on Second Syllable.*

dilem'ma	sardo'nyx	alem'bic
sona'ta	dyspep'sy	domes'tic
arma'da	discred'it	foren'sic
bana'na	statis'tics	eclec'tic
tia'ra	insip'id	erra'ta
duen'na	olymp'ic	prolif'ic
toma'to	elec'tric	famil'iar

*Polysyllables accented on the Second Syllable.*

asper'ity	avid'ity	propin'quity
dexter'ity	valid'ity	illu'sory
fidel'ity	rapid'ity	inven'tory
amen'ity	timid'ity	direc'tory
inten'sity	mobil'ity	rever'tory
nobil'ity	malig'nity	senso'rium
divin'ity	nativ'ity	enco'mium
imped'iment	prolix'ity	olymp'iad
camel'opard	indem'nity	integ'ument

*Polysyllables accented on the Third Syllable.*

epilep'sy	infidel'ity
epilep'tic	insipid'ity
epidem'ic	intrepid'ity
influen'za	sensibil'ity
tarantu'la	credibil'ity

*Polysyllables accented on the Fourth Syllable.*

inquisito'rial	impressibil'ity
inflexibil'ity	perfectabil'ity
irritabil'ity	respectabil'ity
insensibil'ity	incredibil'ity

*Polysyllables accented on the Fifth Syllable.*

impenëtrabil'ity  
 indivisibil'ity  
 inevitabil'ity

As it is convenient for children to know the customary names applied to the letters, they can be taught to attach them to the *capitals*, without disturbing the phonic names of the small letters.

With the intent of giving these names in words in which they are heard, the following sentences are prepared for the children to read and write:—

Abel is digging papa's garden. Benjamin will plant it. Cinderella will bring him roses. Dora

will bring tulips. Ellen will bring anemones. Frederic will bring pinks. Gloriana will plant lily beds. Henry will bring tomato plants.

Isaac is going to papa's farm to get milk. Josy and Carlito drink milk. Margaret brings milk to Lilian's kitty. Nina is Owen's darling. Papa is going in cars. Quick, papa! car-bell is ringing. Susy puts kitty in Tony's cart. Ulysses Grant, ex-President, is going to visit Victoria. Willy brings his pet colts, X—— and Y——, to Zeluco to harness, and will go to papa's farm.

*Tabular View of the Alphabet arranged according to the Organs of Utterance.<sup>1</sup>*

VOICE.	LIPS.	THROAT.	TEETH.
A	B	C hard	D
E	F	G „ H	
I		K	J
	M		L
O	P	Q	N
U	V	W	RST
Y			X
Vowels.	Labials.	Gutturals.	Linguedentals.
			Z

<sup>1</sup> It is the symbolism of the organs of speech which gives radical significance to sound and articulation.

Then the teacher will ask what is the first sound in Abel, Benjamin, Cinderella, Isaac, &c., and can tell the children that proper names always are written with these capitals; also, the first words in sentences and lines of poetry. It is also convenient to know the customary order of the Alphabet, and they will soon learn it by heart. A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, &. But when the little letters are to be named, give the phonic powers only.

The object of this Part being to make one clear, strong impression of the true names of the Roman letters, no words are given which contain sounds that are not found in Latin. After having learned to know them at sight, the child can read Latin with a perfect pronunciation, and has the vocalization of most modern languages.

In Part II. will be given those words of English which have sounds not found in Latin, and which are yet, unfortunately, written with Latin letters *unmodified*; such are the vowel-sounds heard in *man*, *pun*, *not*, *err*, and *ŭp*, and the initial sounds of *shin*, *thin*, *then*, *chin*. In Part III. all the words will be given which have an anomalous writing of their sounds; of which there are multitudes in the English language, constituting its principal difficulty to teachers.

It is best that the learner should have each Part perfectly by heart, both to read and write, before the next Part is begun.

## PART II.

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### ADDITIONAL PHONOGRAPHY.

IF Part I. is thoroughly studied, and the children are able to read, at sight, its columns of words and its Reading Lessons, an immensely strong impression of Phonographic Law will have been received, — a law which the Roman alphabet was intended to illustrate in the representation of Latin words to the eye.

Now, the primal cause of the apparently lawless condition of English orthography was the fact, that, though the Roman alphabet was perfect phonography for Latin, it lacked distinctive letters for the additional vowels and consonants heard in English; viz., the initial vowels of *apt*, *erst*, *ox*, and *up*; and the initial consonants of *chin*, *shin*, *thin*, and *then*. For *one* additional consonant (*dsh*), the letter *j* was appropriated, which was superfluous in Latin, where it sometimes stood for *i* initial or final.

But putting a dot over *a*, *e*, *o*, *u*, thus, *â*, *ê*, *ô*, *û*; and also two dots over *i* and *y*, thus, *ï*, *ÿ*, when they are diphthongs, as in the words *ice* and *fly*; and two dots over *u*, *ü*, when it stands for the diphthong in *use*; and a dot under *e*, *s*, *d*, and *t*, when they stand for the initials of *chin*, *shin*, *then*, and *thin*, — a perfect phonography could have been made for the English language! And should it ever be determined, as many persons advise, that English be written phonographically, this alphabet is suggested: viz.,

a, b, d, e, f, g, h, i, j, k, l, m, n, o, p, r, s, t, u, v, w, x, y, z; to which shall be added, â, ê, ô, û, î, ü, and c, s, d, t, with dots under them, to represent *ch*, *sh*, *th* of *then* and of *thin* (which are as different as d and t).

It is certainly true that, if the English language were so written, it would not be impossible to learn to read in a month, as may be inferred from the rapidity with which children learn to read Part I. As every letter would represent but one sound or articulation, and as every sound would have but one letter to represent it, there never would be any doubt after the alphabet was made familiar.

But we do not feel this argument of sufficient weight, to make a change so great in the present aspect of English words, obscuring derivations and hiding so much philologic and historical science as is *fossilized* in the present orthography; for we know that, by enlarging the phonography with these pointed letters, and by grouping all exceptions to this enlarged phonography (as will be done in our Part III.), all children can be taught to read in a sufficiently short time. And, in giving the groups of exception, a great deal of knowledge may be incidentally conveyed, often explaining the anomaly itself.

The groups of exception are easily remembered, because the grotesque is also a help to memory, and, after the children have the phonographic law, the anomalous spelling is "so funny" in the eyes of children. Contrast, no less than analogy, is a law of memory. The more anomalous the exception, the smaller will be the group of words, which, being learned together, are remembered together. We speak here of what we know. We have taught successfully by this method for thirty years, with no book except a little one equivalent to the First Part, and giving

the rest of the language by help of blackboard and slates, grouping the exceptions as they arose in the reading lessons, after the phonographic words had been learned as a standard vocabulary.

In the course of time, the pronunciation of English has so changed from its original saliency that the language is not really so significant to the ear as it is to the eye; confounding such words, for instance, as *rite*, *write*, *right*, and *wright*, so very different in meaning, though all one to the ear; and it is an inevitable consequence from this fact, that there is no language in which learning to read raises the mind above the level of a mere speaker so much as the English, and it is because of this superior significance of it *to the eye*. And is it worth while to diminish the significance of language to the mind, for the sake of learning to read it a little more quickly? By our method, children who have been prepared by the orderly exercises of the Kindergarten to classify, can learn to read in a few weeks. To write the language phonographically would also antiquate, for the masses, all that vast accumulated treasury of our libraries which will never be reprinted. It would simply render the already printed English a dead language.

We, therefore, offer our method to settle the dispute; inasmuch as, by following it, the reading of the language can be acquired in a very few weeks, *if* it is desirable to be in such a hurry. Our pointing enlarges the additional phonography a great deal, and obscures nothing; and, besides, is only a provisional expedient, whose necessity is soon outgrown.

In this *provisional* alphabet, however, we shall not make new letters by putting dots under c, s, d, and t, for *ch*, *sh*, and *th*, because that would hinder more than it would help

a child to read our present print. It is easy to treat the combinations *ch*, *sh*, *th*, as single letters pronounced with one impulse of the organs. We therefore only point the vowels, â, ê, ô, û, and the diphthongs ĩ, ĵ, and ü, and the th, th when it sounds as in *thin*, to distinguish it from its sound in *then*. We shall also retain the k and q, z and y, of the Greek alphabet (k and q came into the later Latin as contractions of ca and cu). k doubtless began to be used in English, after the c, by corruption, lost its hard sound before e and i; (for instance, in kitten, — the diminutive of cat). The English also took z out of the Greek alphabet for the soft s, which comes, by a necessity of articulation, as a *final* after the sonorous consonants b, g, d, l, m, n, r, and after final vowels, and between vowels in words. They did not, however, write it in all cases where the sound occurs, or the English language would have as many z's written in it as the Polish. Wherever s sounds z in English, therefore, we shall put a dot over it thus (š); and when g sounds j we shall put a dot over it, (ġ), and use the cedilla under c (ç), as the French do, when c stands for the sound s.

The old Latin had the letter v both as vowel and consonant. In English, we put u for the vowel v, and w for a softened sound of the consonant, and thus gain those two new letters. The Greek letter y we also add where the Romans used i initial or final; and as a final it often becomes a diphthong. In Latin, the diphthong ĩ was written with two letters, ai or ae; and the diphthong ü with the two letters, iu. The word "diphthong" was derived from two Greek words, *δύς* and *φθογγος*, and each ought to be written by the two letters of whose sounds it is composed. Two other diphthongs, oi, and ou or ow, are common to both



languages. "Improper diphthongs" we repudiate as a contradiction in terms. Two letters representing one sound make no diphthong.

And, we should remember, printing began in an age when the sense of phonographic law seems to have been lost, and was made from manuscripts which had many contractions. The letter x was one of these contractions, used indifferently for gs and cs.

The above remarks are all exclusively for the teacher; and must be conveyed *empirically* to the children, according to their capacity of reception in each individual case. Let there be no hurry, and the result will be satisfactory. The new letters, including the combinations ch, sh, th, must be taught just as we taught the Roman alphabet in Part I. For instance, ask the children, seated in class, what is the first sound, or rather articulation, in *chin*; and when they reply, *tsh*, ask them what *letter* represents it; and, when they reply that there is no letter for it, rejoin, "No, the people who invented these letters never said *tsh*, and so made no letter for it. The English have made one by putting c and h together, to be enunciated as one letter.

The second orthographic exercise will fix this in the mind. Then proceed with the initials of *ship*, *then*, *thin*, and also of *an*, *erst*, *ox*, and *up*, — on each of which is an orthographic exercise, whose words can be written, and defined *viva voce* by putting them into sentences. We shall, in this Part, give the Orthographic Exercises before we give the Reading Lessons; but a judicious teacher will give them in alternation, or simultaneously with the Reading Lessons.

EXERCISE I. — *wh*.

The first orthographic exercise is on words beginning with *wh*; in which, however, the *h* is always pronounced *before* the *w*, discriminating to the ear the words *when* and *wen*, *whet* and *wet*, &c., whose meanings may be compared.

when	wherry	whelp
whet	whisking	whelm
whist	whipping	whinny
whisk	whisky	which

The word *which* introduces

EXERCISE II. — *ch*.

chin	flinch	arch	chest
chip	lynch	char	chess
chick	filch	chart	check
chill	which	charm	hench
inch	rich	chant	drench
finch	parch	distich	clench
pinch	larch	children	trench
winch	march	chicken	quench
clinch	starch	wench	squelch

EXERCISE III. — *sh*.

ship	shrimp	shed	flesh
shin	shrink	shaft	fresh
shift	shrift	sharp	mesh
dish	shrill	shark	shred
fish	harsh	shell	sherry
wish	marsh	shelf	cherish

EXERCISE IV. — *th in then.*

the	with	hither <sup>1</sup>	father
then	within	thither <sup>1</sup>	farthing
them	withhold	whither <sup>1</sup>	gáther <sup>2</sup>
this	nether <sup>1</sup>	whether <sup>1</sup>	ráther <sup>2</sup>
thát	tether <sup>1</sup>	brethren	together <sup>1</sup>

EXERCISE V. — *th in thin, th.*

bath	thin	pith	loth
path	think	smith	sloth
math	thing	plinth	forth
tenth	thick	fifth	grōwth
length	thrill	sixth	ruth
strength	thrift	width	truth
depth	thresh	doth	seventh

EXERCISE VI. — *â, the vowel of at.*

ât	âd	ân	âpt	gâsh
bât	bâd	bân	râpt	câsh
cât	dâd	cân	câp	dâsh
fât	gâd	fân	gâp	fâsh
gât	hâd	mân	hâp	lâsh
hât	lâd	pân	lâp	mâsh

<sup>1</sup> See Exercise VIII.<sup>2</sup> See Exercise VI.

mât	mâd	tân	mâp	râsh
pât	pâd	vân	nâp	sâsh
rât	sâd	bânk	pâp	slâsh
sât	brâd	dânk	râp	crâsh
vât	bând	hânk	sâp	flâsh
brât	hând	lânk	tâp	blând
flât	lând	rânk	flâp	brând
cânt	sând	sânk	trâp	glând
rânt	mâll	tânk	slâp	grând
grâb	bâg	drânk	clâp	strând
slâb	fâg	flânk	strâp	stånd
hâm	gâg	frânk	câmp	bâng
âm	lâg	crânk	dâmp	fâng
dâm	nâg	bâck	lâmp	gâng
jâm	sâg	hâck	râmp	hâng
râm	tâg	lâck	stâmp	pâng
drâm	wâg	pâck	câb	râng
crâm	flâg	râck	dâb	sâng
slâm	crâg	sâck	gâb	tâng
shâm	drâg	tâck	jâb	clâng
âct	stâg	jâck	nâb	slâng
fâct	swâg	blânk	tâb	swâng
pâct	shâg	spânk	crâb	twâng

EXERCISE VII. — ò, *the vowel of ox and or.*

òx	fròg	dròp	còrn
bòx	flòg	chòp	hòrn
fòx	còck	pròp	lòrn
còb	dòck	cròp	mòrn
fòb	hòck	bòss	nòrth
jòb	lòck	lòss	còrd
mòb	mòck	mòss	lòrd
ròb	ròck	tòss	còrk
sòb	sòck	glòss	fòrk
òdd	cròck	dròss	fòrm
còd	clòck	flòss	nòrm
hòd	blòck	còst	stòrm
nòd	fròck	lòst	bòsh
pòd	flòck	tòst	slòsh
ròd	shòck	cròst	ròmp
sòd	chòck	fròst	pòmp
shòd	fòp	fròth	dòn
òff	hòp	clòth	bònd
dòff	lòp	bròth	fònd
bòg	mòp	mòth	pònd
dòg	pòp	tròth	dòll
fòg	sòp	òr	lòll

hòg	tòp	fòr	pòll
jòg	stòp	nòr	tòrt
lòg	slòp	bòrn	sòrt
clòg	flòp	lòrn	shòrt

EXERCISE VIII. — è, *the vowel of* erst.

èrst	fèrn	stèrn	nevèr <sup>1</sup>
hèr	vèrb	pèrt	sevèr
èrr	hèrd	wèrt	topèr
tèrm	spèrm	clèrk	sobèr

EXERCISE IX. — ù, *the vowel of* up.

ùp	dùg	bùt	bùng	mùss
cùp	hùg	bùtt	hùng	fùss
pùp	bùg	cùt	lùng	mùst
sùp	mùg	hùt	rùng	rùst
gùlp	pùg	jùt	sùng	bùst
pùlp	rùg	nùt	shrùg	dùst
hùm	lùg	rùt	stùng	gùst
gùm	slùg	smùt	slùng	jùst
mùm	plùg	slùt	strùng	trùst
rùm	snùg	shùt	sprùng	crùst
sùm	bùn	strùt	swùng	cùll

<sup>1</sup> The ending er is found generally in nouns derived from the German (nouns derived from Latin ending in or).

swùm	dùn	bùd	bùck	dùll
drùm	fùn	cùd	dùck	gùll
glùm	gùn	mùd	lùck	hùll
plùm	nùn	scùd	mùck	lùll
bùmp	pùn	stùd	rùck	mùll
dùmp	rùn	sùds	sùck	nùll
hùmp	sùn	dùds	tùck	bùlk
lùmp	stùn	bùff	stùck	hùlk
jùmp	spùn	hùff	strùck	skùlk
pùmp	hùnt	lùff	clùck	gùsh
rùmp	pùnt	mùff	plùck	hùsh
mùmps	brùnt	pùff	trùck	mùsh
dùmps	grùnt	rùff	bùnk	rùsh
clùmp	blùnt	blùff	hùnk	crùsh
plùmp	stùnt	stùff	jùnk	blùsh
slùmp	shùnt	tùft	sùnk	brùsh
stùmp	thrùst	grùff	drùnk	chùck
thùmp	crùst	cùff	trùnk	ùnder <sup>1</sup>

EXERCISE X. — *Diphthongs*

are two vowel sounds run together, forming a different sound from either. *The first* normal diphthong blends o and i, and in English is written oi and oy.

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<sup>1</sup> At least seven hundred words have *un* for the initial syllable.

boy	boil	moist
coy	coil	foist
joy	foil	avoid
toy	moil	devoid
buoy	soil	adroit
envoy	coin	exploit
employ	loin	recoil
děstroy	join	embroil
děcoy	point	parboil
cònvoy	joint	turmoil
enjoy	groin	adjoin
loyal	spoil	cònjoin
royal	broil	enjoin
oil	hoist	

## EXERCISE XI.

A second diphthong is written *ow* and *ou*.

cow	gown	drown
bow	town	frown
how	clown	brown
mow	fowl	crown
now	cowl	avow
sow	howl	endow
vow	growl	allow



scow	prowl	down
brow	scowl	renown
plow	crowd	endows
out	bound	fount
bout	found	count
lout	hound	mount
rout	mound	bounty
pout	pound	county
shout	round	about
snout	sound	account
stout	wound	rousing
spout	ground	mousing
sprout	noun	sousing

EXERCISE XII. — *i and y, diphthong.*

We cannot give a great many words in our orthographical exercises on the diphthongs, *i*, *y*, and *ü*; because, in most of the monosyllables in which they occur, there is an anomalous silent *e* at the end, whose consideration belongs to Part III., in which we treat of all the anomalies (phonographically speaking) of the English language.

bünd	künd	gründ	mild
find	münd	wünd	wild
hünd	ründ	blind	child

bÿ	drÿ	prÿ	slÿ
mÿ	flÿ	stÿ	trÿ
thÿ	frÿ	shÿ	sprÿ
crÿ	plÿ	spÿ	whÿ

EXERCISE XIII. — *ü, diphthong.*

üinity	üsing	amüsing	cüring
ünison	müsing	effüsing	abüsing
ünify	füsing	infüsing	tort'üring <sup>1</sup>

EXERCISE XIV. — *g = j.*

ġem	ġipsy	ġeneral
ġin	hingġing	ġentility
ġill	bulġing	ġenerality
ġist	singġing	ġenerosity

Most of the words in English which have this ġ are from Norman French. The ending ġe is, however, Saxon.

EXERCISE XV. — *c with the cedilla, ç = s.*

açid	taçiturn	feliçity
plaçid	implicıt	atrôçity
taçit	explicıt	ferôçity

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<sup>1</sup> In words that have *u* after *t*, if the *t* is made a part of the preceding syllable, and the *u* is pronounced carefully as a diphthong (*iu*), it will somewhat soften the preceding consonant by the necessity of articulation.

prôçess	deçimâl	rapaçity
çindêr	speçimen	opaçity
pençil	âbbâçy	tenaçity
flacçid	soluçit	veraçity
rânçid	soluçitôr	precôçity
fençing	eliçit	feliçity
winçing	illicit	rûsticity
minçing	reçipé	velôçity
piêrçing	curaçy	pùblicity
spliçing	rejoicing	mendacity
sliçing	çitizen	mendicity
prîçing	çitadel	duplicity
glançing	paçify	elâsticity
glançes	duodeçimo	electricity
trançes	mediçinal	eccentricity
dançes	müniçipal	multiplicity

This corruption of c from its hard sound, and especially words ending in ce (see Part III.), are Norman French.

N. B. It is hardly necessary to have a separate orthographic exercise on the s which sounds like z : but learners can be taught to observe that, generally, when s follows, as a final, the vowels a, e, i, o, u ; or comes between two vowels, as in roses ; or follows the sonorous consonants b, g, d, l, m, n, r, — we give the z sound. The z was

adopted into our language as a letter quite late, and so did not take the place of *s* in the majority of cases.

It is a good plan to tell the children, arbitrarily at first, how to write apostrophes, and marks of punctuation. If explanation is asked, it can be given incidentally.

N. B. The end of every independent sentence, and of every *period*, or complex of sentences, is marked by a dot, thus (.). In reading, the voice is dropped at this sign.

A complicated period consists of two or more members. When these are in opposition to each other, they are named *colons* (members), and marked by two dots, thus (:); but, when they are parallel to each other, they are called *semi-colons* (half-members), and marked by a dot and little arc, thus (;). In reading, the voice is suspended a little at the colon, and half as long at the semicolon.

The parts of sentences or simple periods, or the least important parts of colons or semicolons, are *commas* (slices), and are marked by a little arc, thus (,) ; and, in reading, by the slightest pause.

Interrogative sentences are marked by a peculiar sign, thus (?) ; and, in reading, by the upward inflection.

Impassioned sentences are marked by another peculiar sign, thus (!).

Explanatory or incidental phrases and sentences are *parentheses*, and are put between brackets, thus ().

Interruptions of sentences are marked by dashes on each side, thus (— —). Sometimes a dash is added to the other signs to strengthen them.

The terms *period*, *colon*, *semi-colon*, *comma*, and *parenthesis*, are applied to the signs that mark them.

## READING LESSONS.

The very first of these lessons involves nearly all the orthographical exercises ; and, if these are attended to, as appendixes to it, the following lessons can be read pretty much at sight, and should be alternated with the orthographical exercises, — a comparatively few words of which make a sufficient lesson, if the words are properly used as bases of conversational instruction. At first, the method may seem slow ; but, if faithfully carried out, it will be found to be sure, and, in the end, the most rapid way of learning. It is a capital method for foreigners.

### LESSON I.

When the hens go into the barn, the old hen drops an egg into her nest ; and is very glad, I<sup>1</sup> think, when her chicks peck open the shells, and will very kindly help them to get out and run about.

### LESSON II.

When the chicks go out in the yard and run about, the old hen is very glad ; and the merry chickens grow<sup>2</sup> into hens very fast. I<sup>1</sup> think

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<sup>1</sup> The capital I the children have learned. It is a diphthong.

<sup>2</sup> The mark of length is put over o to distinguish it from the diphthong ow.

this is a hen's nest; it is a bunch of dry grass, that the hen fixes to sit on and put her eggs into, using her bill for a hand. Henry is a merry boy, and holds a string for our funny kitty to pull. Kitty pulls it very hard, and rolls over on the grass, frisking about so merrily!

### LESSON III.

Papa wishes to go in the cars; mamma and Flora will go with him. Nanny, bring mamma's velvet dress, and papa's velvet vest, and Flora's silk gown. Mamma is putting on her garnet pin, and ruby ring, and crimson scarf. Hark! the car-bell rings; the cars go very quickly. Henry is going to swim in the pond now; for papa did not forbid it. Merry, happy Henry is full of fun and jollity.

### LESSON IV.

Papa and mamma will go to sister Emma's wedding, starting to-morrow in the ten o'clock cars. Papa will go into town, and get for Emma an opal ring set in gold. Susan will get a pretty basket for her. Isabella will get pretty flowers,

and fill Emma's basket full of them ; and I will get a goldfinch and a bullfinch, to sing to her in the morning a merry song.

### LESSON V.

Emma, and her husband Julian, will go out of the church when the wedding is over ; and get into the cars, to go to Rochester ; then to Buffalo ; then to Detroit ; then to Minneapolis, in Minnesota, which is a town on the Mississippi River. God bless our charming Emma, and our darling Julian, and let them dwell in joy and contentment for ever.

### LESSON VI.

Emma and the boys will go out of Minneapolis in the morning to the farm ; and it will be fun for the boys to go jumping over the rocks, and running about on the hills, and down on the banks of the river, with the pretty lambs and kids frisking about with them in the grass.

This is a violet, a modest violet ; this, a crocus ; this, an anemone ! How prettily the spring blossoms out with flowers !

## LESSON VII.

The farm is a rural dwelling ; the farmèr sellè piggs, eggss, hens, chickenss, tomatoß, milk, vinegar, colts, hòrses. Gilbert helps the farmèr plant the còrn. Henry diggs the garden bedss, and plants pinkss, roßesß, crocùsesß, ànemonesß. The mórning-glory grōws very quickly and very prettily. This mórning-glory is red ; this is pink ; this is yellow. The petunia is red ; so is this lily : büt this lily is speckled ; it is a Jápàn lily. The farmèr tellss us this lily is the àmaryllis. The portuláca is scarlet. A pink is pink generállly ; büt this pink is crimson ; scarlet is a diffèrent tint of red fròm pink and crimson. The ruby is red ; the garnet is a darkèr red. Emma hàs several gèmsß, — a ruby ring, and a garnet ring, and a topáz ring ; topáz is yellōw. Emma is hàppy with sùch pretty ringss, — her hùsbànd's presents to hèr, a brìdàl gift.

## LESSON VIII.

Gràndmamma hàd ten children, — Arnold, Bessy, Cora, Dàlinda, Fànný, Gilbert, Helen,



Isabella, Joſy, Karlito ; and mamma hæſ ten, — Lulu, Mølly, Nanny, Oſcar, Penelope, Rōſalind, Suſân, Tōmazina, Vivian, Williâm. I wiſh mamma to ſing a ſong to hër children and hër ſiſtèrſ : fòr grând-papa iſ going òn the carſ to Lynn, and it will be diſmål without him ; fòr grand-papa iſ a jölly old mân !

The lark puts its neſt in the mùd. If the lark thiſkſ an egg in its neſt iſ bròken, òr hër chickſ in peril, it dròpſ down in an inſtânt fròm the ſkÿ exàctly ùpòn it. Fòr the eggſ hold chick-larkſ, thåt will peck the egg-shellſ open ; and the old mamma-lark will help the chick-larkſ to get out and flÿ around, mounting ùp in the ſkÿ bë-yond the cloudſ, and ſinging to the rïſing ſùn and dim mórning-ſtar.

### LESSON IX.

In Englând, the lark ſoarſ alòft in the ſunſhÿny mórning, àſ far ùp àſ the cloudſ, and farther, and exàctly ovèr its neſt òn the ground : bût if an enemy àttàckſ thåt, and puts in peril the eggſ òr the chick-larkſ, the papa òr mamma

lark (whichever it is) will drop down into the nest in a moment; "its fluttering wings composed, its merry music still!"

### LESSON X.

It is a charming summer morning, with the larks singing, the flowers unfolding, and splendid gold and silver clouds aloft. This is a splendid morning-glory. This is a petunia; it is red, and so is this lily, which, as the farmer told us, is an amaryllis. This dahlia is a splendid red; this pink is not so red; pink is a different tint of red from scarlet or crimson. The morning-glory is the quickest flower to grow.

### LESSON XI.

Goldfishes and silverfishes swim about in the big glass tank. Fishes will harken to music! Papa wishes Isabella to find his slippers, and bring them to him. Papa puts on his slippers, and is merry with his children; his boys hug and kiss him. And mamma is glad that Helen brings flowers to put into his big glass goblet, —

tulips, pinks, crocuses, wild spring-roses, petunias, portulacas, dahlias, a splendid morning-glory, a pink and speckled oriental lily. Is not papa's tumbler, which is so full of pretty flowers, a splendid present for mamma? Papa helps mamma plant her flowers in the garden. Mamma expects papa every morning to help dig and plant things in the garden. O best papa! O happy mamma!

## LESSON XII.

The papa-böbolink sits on the bush in the morning, and sings to the mamma-böbolink sitting on her eggs in the nest; in the eggs the cunning böbolinks grow, and, when big, will peck the shells open; the mamma-böbolink will help them to do it, and is glad to get her chicks out. When it is dark, the old böbolinks and the chick-böbolinks go to bed together in their nests. When it is growing dark, the bulbul sings to the yellow primroses, that open as the sun is setting; and, after it has set, it sings to the pretty twinkling stars. O pretty twinkling stars! In the morning, the bulbul will go into the bushes, and find

its dark nest, and, hiding itself in it, go to rest quietly. For the countless blessings that God our Father has given us for our enjoyment, let us thank Him! Let the children of His bounty bless the Lord! Let us shout our thanksgivings for the tender kindness of our God to the children of men. Halleluia! Glory to God for ever! Amen.

The above lessons are so full of pleasing images, that children will not tire of reading them over and over till they can do it at sight.

## PART III.

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### ANOMALIES.

THE Orthographical Exercises and Reading Lessons of Parts I. and II. will give a child a clear conception of the phonographic law of English, and teach the mechanical operation of reading at sight. We have said that it was possible for children to learn this in a month. But, nevertheless, we do not advise that they go over even this ground in a month, but that they proceed so deliberately as to learn a great deal more than mechanical reading; viz., the significance of the bulk of the words in the columns, which they can do only by means of conversation involving the use of the words. (We take it for granted that the teacher will use judgment in at first passing lightly over words that do not belong to their children's vocabulary.) Not the simplest English book can be read, even mechanically, much less rhetorically, without consideration of *other* words that have become anomalous in spelling during the dark ages in which our current orthography has grown up into its present shape, while the sense of phonographic law has been almost entirely lost. To these we now proceed.

There are two causes for the discrepancy between the written and spoken English. The first cause is the change in *pronunciation* since the language has been written, which leaves a great many letters — formerly sounded — *silent*. In the Spelling Lessons of Part III. we shall put all the

silent letters into the Italic type, and tell the children to neglect them in pronunciation. Then, in the last Orthographic Exercises, we will class *them*, also, in groups, so that they may be associated together in the memory of the eye. The other cause of the discrepancies between the written and spoken English, is the fact that there has been a careless and capricious change of one vowel for another, making groups of words in which, for example, the normal sound of the vowel *i* has been commuted, when long, into a small group of monosyllables ending with single *e*; for instance, *be, he, she, me, we*: and into a large group where it is represented by *ee*; as, *bee, fee, &c.* When short, this *i* sound of pin, in one instance, is represented by *o* (in *women*); in another instance, by *ee* in *been*; also, by *u* in *busy*, and its derivatives, *busily, busied, business*.

It has been my habit, in teaching the anomalies, to begin with dictating, word by word, to children, some familiar song or hymn, and let them write it phonographically. In one instance that I did this, the result on their slates was, —

Ding, dõng bell. Càts in the well.

The cow jũmpt ovér the mun,

The litl dòg laft to si sũch craft,

Ànd the dish ràn aftér the spun.

I told them that in old times they used to say *jump-ed*, and though they shortened the word now, still, they would generally find, *in books*, *ed* instead of *t* after *p*, thus — and I exemplified on the blackboard for them to copy this and the other anomalies: —

<i>ed = t.</i>	<i>oo = u.</i>	<i>silent e.</i>	<i>ee = i long.</i>
jumped	moon	little	see
lumped	noon	brittle	bee
pumped	soon	spittle	free
dumped	spoon	whittle	flee
whipped .	boon	kettle	speed
ripped	coon	settle	weed
shipped	loon	mettle	seed

I did not pretend to give any reason for writing the sound of *u* with *oo*, and the sound of *i* long with *ee*; but said they would always find these words so in books. The silent *e* I explained to have been sounded in old times, though now it was only retained in the writing. I then asked them to try to pronounce the guttural *gh*; and, as they found it difficult, I told them that many English words used to have this sound in them. But, as it was not easy to utter, they turned it into the sound *f*, or left it silent. I deferred a column of its analogues till another time; merely showing them now, on the blackboard, how to write *laughed*, noticing the *ed* instead of *t* and the silent *u* in it, as facts.

I found the children so amused at these exceptions that they wanted to increase the groups; but this I was obliged to check, one anomaly in a group of words being enough for them to consider at present, and most of the words in which *gh* sounds as *f* having other anomalies. Clear and definite perception being the secret of memory, which is not an act of will, it is best to present one thing at a time in repeated impressions, till it is, as it were, stereotyped on the sensorium.

In the following Reading Lessons, the ordinary English print is given in each alternate line, which the children can read a large part of at sight; and in the interlinear lines the simplest possible phonographic representation of each word is made by means of the following letters, comprehending all of the old Roman alphabet excepting *c* and *g*, for which we substitute from the Greek alphabet *k*, and add *u* and *w*, leaving out *y*, and putting *j* *always* for soft *g*, *z* *always* for soft *s*, and occasionally adding the sign of length to the vowels *e*, *i*, and *o*. Thus we get one definite sign for every sound in the English language, and *but one*; viz., *a*, *b*, *d*, *e*, *f*, *g*, *h*, *i*, *j*, *k*, *l*, *m*, *n*, *o*, *p*, *r*, *s*, *t*, *u*, *v*, *w*, *x*, *z*; *â*, *ê*, *ô*, *û*; *ï*, *ü*, *oi*, *ou*; *ch*, *sh*, *th*, *th*, — thirty-five characters; or, if we add *ē*, *ī*, and *ō*, to discriminate the long from the short sounds, as is sometimes desirable, — thirty-eight characters.

This makes the simplest, and, in every respect, least objectionable phonography possible; *concealing no more fossilized philologic and historic science* than is inevitable, if *sound* only is to be considered in writing the language.

By orthographic exercises, the children will learn all the *anomalies* with surprising rapidity. The teacher should intersperse these Exercises with the Reading Lessons, because the children must needs learn them *empirically*. The teachers will observe that there are some laws, also, in this *disorder*; and will gradually communicate them to the children. See Appendix to Part III., where they are grouped.

For children dearly love to classify: classification is “the fairy order,” at whose touch upon chaos “Beauty awoke, and spoke the God.” The intellect becomes conscious to itself in the act of classifying.



## READING LESSONS.

### LESSON I.

Sleep, baby, sleep !

Slīp, bēby, slīp !

The cottage vale is deep ;

The cōttēj vėl iz dīp ;

The little lamb is on the green,

The litl lām iz òn the grīn,

With snowy fleece, so soft and clean.

With snō-i flīs, so sōft ānd clīn.

In the following Orthographic Exercise, the children will learn that the long i of machine is sometimes represented in groups of words by ee, ea, and even by single e ; also, that the long e of fête is represented by a in baby, cottage, and vale, each of which heads a column of similar words. A final ge, they will also see, is pronounced j. The teacher can easily augment the columns with more analogues, when she sees it necessary to have a greater repetition of some anomaly.

sleep	clean	he	baby	age	vale
deep	lean	she	lady	gage	tale
creep	mean	me	shady	page	gale
sweet	neat	we	gravy	rage	pale
green	meat	be	navy	cott-age	male
fleece	treat	ye	wavy	plum-age	sale

## LESSON II.

Sleep, baby, sleep !

I would not, would not weep ;  
 I wud nôt, wud nôt wîp ;  
 The little lamb, he never cries,  
 The litl lām, hī never krîz,  
 But bright and happy are his eyes.  
 Bût brît and hāppy ar hiz îz.

Sleep, baby, sleep !

*Silent o, l, b, gh, and e.*

would	lāmb	brîght	crîes	eÿe <sup>e</sup>
could	limb	fîght	flîes	eÿes
should	clîmb	lîght	trîes	dÿe
	thûmb	mîght	dîes	dÿes

When words of the same sound, but different spelling and meaning, occur, the teacher should notice it. No time is ever lost by dwelling on single words as object lessons. It impresses both forms and meanings, to compare them.

## LESSON III.

Sleep, baby, sleep !

Near where the woodbines creep ;  
 Nîr hwâr the wudbînz crîp ;

Be always like the lamb so mild,

Bī olwēz lik the lām so mild,

A kind and sweet and gentle child.

A kind and swīt and jentl child.

Sleep, baby, sleep!

e = ä (*in care*). a = ô. ay = ē.

where	wood	hall	way	always
there	good	call	day	altēr
ere	hood, &c.	want, &c.	say, &c.	faltēr, &c.

#### LESSON IV.

Sleep, baby, sleep!

Thy rest shall angels keep;

Thÿ rest shāl ānjelz kīp;

While on the grass the lamb shall feed,

Hwīl ōn the grass the lām shāl fīd,

And never suffer want or need.

Ānd nevēr sūffēr wōnt ōr nīd.

Sleep, baby, sleep!

ġ = j.    a and au = ó.

gentle	want	cobalt	halter
gem	war	assault	malt
gill	was	fault	salt
angels	wast	palter	all

N. B. A review of these four lessons might be made by giving the children the book to learn from it the four verses by heart. Those persons who do not wish that the English spelling should be made phonographic, may object that children will be likely to get confused in their own script by *seeing* the phonographic representation. We have not found it so in our teaching; but, supposing they should be, it perhaps would be a good compromise to make, to let the *script* be phonographic, provided it does not prevent their recognizing the words in their customary spelling when they see them printed. It is *phonotypy* only that we deprecate. A *script* phonography would tend, perhaps, to conserve the present pronunciation of the language. The desirable thing is to preserve the present print *intelligible to the eye*, for the light it throws on meaning by suggesting derivations, and keeping intelligible the existing printed literature.

And now is a good time to introduce the script lettering, which is most easily done through the Italic letters written by the teacher on the blackboard, to be copied by the children on their slates.

a b c d e f g h i j k l m n o p q r s t u v w x y z.  
 A B C D E F G H I J K L M N O P Q R  
 S T U V W X Y Z.

LESSON V.

*The Cherry Birds.*

Robin, Dicky, Flapsy, and Pecksy were  
 Rôbin, Diky, Flâpsy, and Pecsý wêr  
 four little birds that had just left their  
 fôr litl berds thât hâd júst left thâr  
 mother's nest, to go and take care of  
 mûthêrz nest, to go ând tēk cār ôv  
 themselves. As soon as they had said  
 themselvz. Åz sun âz thē hâd sed  
 good-by to their father and mother, they  
 gud-bī to thâr fathêr ând mûthêr, thē  
 winged their way to the fields, to find  
 wingd thâr. wē to the fîldz, to find  
 some little mates, who would go with  
 sùm litl mêts, hu wud go with  
 them and help build their nests. They  
 them ând help bild thâr nests. Thē  
 soon found mates; and then away they  
 sun found mêts; ând then awē thē  
 flew to choose trees for their new homes.  
 flu to chuz trîz fôr thâr nu homz.

A fine large cherry-tree stood in a beautiful garden. They alighted upon it, and  
 A fīn larj cherri-trī stud in a bū-  
 tiful gardn. Thē alited upōn it, and  
 no sooner had they nestled among its  
 no sunēr hād thē nesld amūng its  
 leaves, than down came a gentle shower  
 līvz, thān doun kēm a jentl shouēr  
 of rain, that cooled the air, and washed  
 ov rēn, thāt cūled the àēr, and wōsht  
 every green thing that grew, — robins  
 evēry grīn thing thāt gru, — rōbinz  
 and all. Did you know that birds love  
 and ol. Did yu nō thāt berdz lūv  
 to be washed as well as little boys and  
 to bī wōsht āz wel āz litl boiz and  
 girls?  
 gerlz?

When the shower was over, the sun-  
 Hwen the shouēr wōz ovēr, the sūn-  
 beams shone on all the rain-drops in the  
 bīms shon on ol the rēndrōps in the

lily-bells that grew in the grass ; and the  
 lili-belz, thát gru in the grass ; and the  
 green leaves and red cherries glistened  
 grīn līvz and red cherriz glisend  
 in the light. The little robins hopped  
 in the lit. The litl rōbinz hopt  
 out from under the leaves, and stood in a  
 out frōm undèr the līvz, and stud in a  
 row on a branch of the tree. Then Robin  
 rō on a branch ov the trī. Then Rōbin  
 chose a nice large ripe cherry, the finest  
 choz a nīs larj ripe cherri, the finest  
 one he could see, and gave it to his mate.  
 wūn hī cud sī, and gēv it to hiz mēt.  
 But his mate was too polite to eat it ; so  
 Būt hiz mēt wōz tu polīt to īt it ; so  
 she passed it to the next bird, and he  
 shī past it to the next berd, and hī  
 passed it to the next, and many times it  
 past it to the next, and menni tīmz it  
 was passed up and down the row. At last,  
 wōz past ūp and down the rō. At last,

I guess, Dicky asked his mate to taste it;  
 I ges, Diky askt hiz mēt to tēst it;  
 for she accepted and ate it, and then whis-  
 fōr shī ācepted ānd ēt it, ānd then hwis-  
 tled softly, as if to say, "How very nice!"  
 ld sōftli, āz if to sē, "Hou veri nīs!"

Then another fine cherry was chosen and  
 Then anūthēr fin cherri wōz chozn ānd  
 passed along; and they were quite as  
 past ālōng; ānd thē wēr kwīt āz  
 polite about that. I wish I could under-  
 polit ābout thāt. I wish I cud ūnder-  
 stand what robins say, for I cannot think  
 stānd hwōt rōbinz sē, fōr I cānnot think  
 what made these polite little birds eat the  
 hwōt mēd thīz polit litl berds īt the  
 cherries at last. When they had gathered  
 cherriz āt last. Hwen thē hād gāthērd  
 and eaten as many as they wished, and  
 ānd īten āz menni āz thē wisht, ānd  
 whistled each time, "How very nice!"  
 hwisld īch tīm, "Hou veri nīs!"



each little pair flew away, and I saw them  
 īch litl pēr flu awē, ānd I sō them  
 no more. Are little children always as po-  
 no mor. Ar litl children ōlwēz āz po-  
 lite to each other as these little birds were?  
 lit to īch ūthēr āz thīz litl berdz wēr?

“Do unto others as you would like  
 “Du ūnto ūthērz āz yu wud lik  
 others should do unto you.” This is the  
 ūthērz shud du ūnto yu.” Thīz iz the  
 golden rule, — and politeness.  
 golden rūl, — ānd politnes.

## LESSON VI.

### *The Garden of the Mind.*

One beautiful spring morning, a mother  
 Wūn bütiful spring mōrning, a mūthēr  
 took her three children into the fields,  
 tuk hēr thrī children into the fīldz,  
 where they rambled by the brook, and  
 whār thē rāmbld bī the brūk, ānd

gathered blooming flowers, and saw the  
gáthèrd bluming flouèrz, ànd sò the  
leaves of the trees unfolding to the warm  
līvz òv the trīz ùnfolding to the wòrm  
breezes; and heard the song of the larks,  
brīzez; ànd hèrd the sòng òv the larks,  
as they rose from their nests on the  
àz thē roz fròm thàr nests. òn the  
ground to meet the rising sun, and to  
ground to mīt the rīzing sùn, ànd to  
tell their joys to him. The fields were  
tel thàr jòiz to him. The fildz wèr  
full of glory. The wild rose bloomed  
ful òv glory. The wild roz blumd  
in the hedges, the violet and the lily nes-  
in the hejez, the vïolet ànd the lili nes-  
tled in the grass, and the red poppy raised  
ld in the grass, ànd the red pòppi rēzd  
its head above the young corn. The  
its hed abùv the yùng còrn. The  
brook sparkled as the little fishes divided  
bruk sparkld àz the litl fishez divided

its waters ; and the children shouted and  
 its wàtèrz ; ànd the children shouted ànd  
 skipped for joy. The happy mother sat  
 skipt fòr joi. The hàppi mùthèr sàt  
 upon the bank, and smiled to see their  
 upòn the bank, ànd smild to sī thàr  
 sport.  
 sport.

When they were tired of play, she called  
 Hwen thē wèr tīrd òv plē, shī còld  
 them to her side. They brought her the  
 them to hēr sīd. Thē bròt hēr the  
 flowers they had gathered, and wreathed  
 flouèrz thē hād gāthèrd, ànd rīthd  
 them into garlands.  
 them into garlānds.

Then little Malvina laid her head upon  
 Then litl Málvīna lēd hēr hed upòn  
 her mother's lap, and the others nestled  
 hēr mùthèrz lāp, ànd the ùthèrz nesld  
 upon the skirts of her garments.  
 upòn the skerts òv hēr garments.

And the mother spoke these sweet  
 And the mûthèr spok thîz swît  
 words to her children: "You are my gar-  
 werdz to hêr children: "Yu ar mî gar-  
 den," shî sed; "this little circle of loving  
 dn," shî sed; "this litl sêrcl ôv lûving  
 children is my garland of flowers. Mal-  
 children iz mî garlând ôv flouêrz. Mâl-  
 vina is my bright crocus; Theodore is  
 vîna iz mî brît crocûs; Thiodor iz  
 my blooming rose; and is not Grace a  
 mî bluming roz; and iz nôt Grês a  
 tender and delicate violet? But in the  
 tendêr and delikêt vîolet? Bût in the  
 hearts of my children are the sweetest  
 hartz ôv mî children ar the swîtest  
 flowers. Love, truth, and conscience are  
 flouêrz. Lûv, truth, and cônshens ar  
 the flowers of the heart. Love is more  
 the flouêrz ôv the hart. Lûv iz mor  
 glowing than the rose; truth is brighter  
 glōing thàn the roz; truth iz brîter

than the crocus; conscience is more delicate than the violet. The leaves of these flowers are unfolding now in the spring-time of my children's life, as the plants unfold their leaves in the spring-time of the new year. Are there any weeds growing among the flowers? If they are not torn up by the roots, they will grow over the flowers and hide them. So, if naughty thoughts enter the garden of the mind, they will spoil the goodness of my children.

dren. As the brook waters the field, so  
 dren. Äz the bruk wötèrz the fìldz, so  
 God waters with his love the garden of  
 Gòd wötèrz with hiz lùv the gardn òv  
 the mind; but my children must drive  
 the mīnd; büt mī children mūst drīv  
 away the naughty thoughts that spoil its  
 awē the nōti thōts thāt spoil its  
 beauty, or God's love will not fill it with  
 bütī, òr Gòdz lùv wil nòt fil it with  
 glory when the sun sheds his light in the  
 glori hwen the sùn shedz hiz līt in the  
 fields, but will rain tears of sorrow."  
 fìldz, büt wil rēn tièrz òv sòrrō."

The children kissed their dear mother's  
 The children kist thār dīr mūthèrz  
 lips, from which came these sweet words,  
 lips, fròm hwich kēm thīz swīt wèrdz,  
 and, full of solemn thoughts, they rambled  
 and, ful òv sòlem thōts, thē rāmbld  
 home, wreathed in their favorite flowers.  
 hom, rīthed in thār fēvòrit flouèrz,

How can children drive away naughty  
 Hou càn children driv awē noti  
 thoughts? There is only one way. They  
 thòts? Thār iz ōnli wūn wē. Thē  
 must begin to do some pretty or good  
 mūst begin to du sūm pretti ōr gud  
 thing, and then they can have no time for  
 thing, ànd then thē càn hāv nō tīm fōr  
 naughty thoughts. For naughty thoughts  
 nōti thòts. Fōr nōti thòts  
 are thoughts of mischief, or unkindness,  
 ar thòts ōv mischif, ōr ūnkīndnes,  
 or any wrong feeling.  
 ōr enni wrōng fīling.

## LESSON VII.

### *The Butterfly.*

Cain and Abel were the first children  
 Kēn ànd Abel wēr the fērst children  
 of Adam and Eve. Cain cultivated the  
 ōv Adām ànd Īve. Kēn cūltivēted the

ground, and was very selfish, and would  
 ground, and wòz veri selfish, and wud  
 give no one any portion of the good  
 giv no wùn enni porshùn òv the gud  
 things he possessed. But Abel, who  
 things hī possest. Büt Abel, hu  
 tended sheep, was generous and gentle,  
 tended shīp, wòz jenèrüs and jentl,  
 and gave to all a part of what he had; for  
 and gēv to òl a part òv hwòt hī hād; fòr  
 he remembered God was bountiful to  
 hī remembèrd Gòd wòz bountiful to  
 him.  
 him.

One day, Cain was angry with Abel,  
 Wùn dē, Kēn wòz àngry with Abel,  
 and struck him, so that he was killed;  
 and strūk him, so thàt hī wòz kild;  
 and he was frightened when he saw that  
 and hī wòz frītend hwen hī sò thàt  
 he had killed Abel, and fled away from  
 hī hād kild Abel, and fled awē fròm



his home. Abel was the first person who  
 hiz hom. Abel wòz the fèrst pèrsn hu  
 hād died in the world, and his parents  
 hād dīd in the wèrld, ānd hiz pārents  
 did not know where his soul was gone.  
 dīd nòt nō whār hiz sōl wòz gòn.

And Thirza, who loved her brother very  
 And Thérza, hu lúvd hēr brùthèr veri  
 dearly, mourned with them every day,  
 dīrli, mornd with them evèri dē,  
 because the good son and dear brother  
 becòz the gud sùn ānd dīr brùthèr  
 was no longer with them.  
 wòz no lóngèr with them.

One day, Thirza walked into her gar-  
 Wùn dē, Thérza wòkt into hēr gar-  
 den. It was full of cool shades and fra-  
 dn. It wòz ful òv cul shēdz ānd frē-  
 grant flowers, a little paradise of sweets.  
 grant flouèrz, a litl pāradīs òv swīts.

As she approached her favorite rosebush,  
 Az shī āppròchd hēr fēvòrit rozbush,

she beheld a voracious caterpillar. It was shī beheld a vorēshūs cātèrpillar. It wòz devouring the leaves and blossoms of the devouring the līvz ànd blössómz òv the tree. Thirza was frightened when she trī. Thērza wòz frītend hwen shī saw the destruction of her beloved flowers; the destrúcshùn òv hēr belüved flou-ers; and when she looked nearer, and saw èrz; ànd hwen shī lukt nīrèr, ànd sò the jaws of the caterpillar, she ran to tell the jòz òv the cātèrpillar, shī ràn to tel her brother Seth. “Look!” she said, “a hēr brüthèr Seth. “Luk!” shī sed, “a monster is devouring my rosebush, and mònstèr iz devouring mī rozbùsh, ànd sits upon the branches!” sits ùpòn the branches!”

Then Seth went into the garden, and, Then Seth went into the gardn, ànd, when he looked upon the caterpillar, he hwen hī lukt ùpòn the cātèrpillar, hī

knocked it off, and said that he would kill  
 nökt it öff, and sed thät he wud kil  
 it, that it might not devour her flowers.  
 it, thät it mīt nôt devour hër flouërz.

He shook the bush, and the caterpillar  
 Hī shuk the bush, and the cätèrpillar  
 fell to the ground.  
 fel to the ground.

“Oh, do not kill it!” said Thirza. “It

“O, du nôt kil it!” sed Thërza. “It  
 meant to do no harm. It did not know  
 ment to du no harm. It did nôt nō  
 how much I love my flowers. It eats the  
 hou mûch I lûv mī flouërz. It its the  
 leaves that it may live, as we eat. I will  
 lîvz thät it mē liv, äz wī it. I wil  
 put it where it will do no harm, and shall  
 put it hwär it wil du no harm, and shäl  
 have enough and be happy.”  
 hâv inûf and be hâppi.”

“But we have power to kill animals,”

“Büt wī hâv pouër to kil animälz,”

said the boy. "And we have power to be  
 said the boi. "And wī hāv pouer to bī  
 kind to them; and it is being like God to  
 kind to them; and it iz būing lik Gōd to  
 be kind to all." So Thirza took the cater-  
 bi kind to ol." So Thērza tuk the cātēr-  
 pillar, and made a place for it to live in,  
 pillar, and mēd a plēs fōr it to liv in,  
 and gave it leaves and blossoms to eat  
 and gēv it livz and blössōmz to īt  
 every night and morning; for the cater-  
 evēri nīt and mōrning; fōr the cātēr-  
 pillar wishes only to eat. And the angels  
 pillar wishes ōnli to īt. And the ānjelz  
 looked down from heaven, and said, "The  
 lukt doun frōm hev̄n, and sed, "The  
 goodness of God dwells in the heart of  
 gudnes òv Gōd dwelz in the hart òv  
 that sweet woman."

thāt swīt wumān."

And it grew to be the dusk of evening.  
 And it gru to bī the dūsk òv īv-ning.

The sun was setting behind the hill tops,  
 The sùn wòz setting behind the hil tops,  
 and the flowers were folding themselves  
 and the flouèrz wèr folding themselvz  
 to sleep. Early the next morning, Thirza  
 to slīp. Erli the next mórning, Thèrza  
 walked into her garden, and looked for  
 wòkt into hër gardn, ànd lukt fòr  
 the caterpillar; and, when she did not see  
 the càtèrpillar; ànd, hwen shī did nòt sī  
 it, she said, "It must be asleep: I will not  
 it, shī sed, "It mùst be àslīp: I wil nòt  
 waken it, but gather fresh leaves while  
 wàkn it, bùt gàthèr fresh līvz hwīl  
 the dew is on them;" for she loved the  
 the du iz òn them;" fòr shī lùvd the  
 animal, because she was kind to it. And  
 ànimàl, becòz shī wòz kīnd to it. Ànd  
 she brought the food; and where the cat-  
 she bròt the fud; ànd hwàr the càt-  
 erpillar had been was a little silvery case,  
 èrpillar hād bin wòz a littl silvèri kēs,

in which it had wrapt itself. She ran to  
 in hwich it hād rāpt itself. Shī rān to  
 her parents, and said, "My caterpillar is  
 hēr pārents, ānd sed, "Mī cātērpillar iz  
 dead, and is buried in this curious grave.  
 ded, ānd iz berrid in this cūriūs grēv.

Will it ever come forth again?"

Wil it evēr cūm forth agen?"

Thirza knew not that the caterpillar

Thērza nu nōt thāt the cātērpillar  
 wove its own tomb, or that it would ever  
 wōv its ōn tum, ōr thāt it wud evēr  
 burst out of it, with a beautiful new body.  
 berst out ōv it, with a bütiful nu bodi.

They carried the silvery tomb into the  
 Thē carrid the silvērī tum into the  
 house; and the father said, "Perhaps this  
 hous; ānd the fathēr sed, "Pērhaps this  
 will teach us something." As it lay in  
 will tīch ūs sūmthing." Āz it lē in  
 the hut, they often looked upon it, and  
 the hūt, thē ōfen lukt ūpōn it, ānd

thought of their dear Abel in his grave.  
 thòt òv thàr dīr Abel in hiz grēv.

One morning they were all sitting to-  
 Wūn mōrning thē wēr òl sitting to-  
 gether, and conversing upon the death of  
 gethēr, ànd cōnversing ùpōn the deth òv  
 their son and brother, when they heard a  
 thàr sùn ànd brùthēr, hwen thē herd a  
 slight rustling, and the shell-like case of  
 slīt rüstling, ànd the shel-like kēs òv  
 the insect was seen to move of itself.  
 the insect wòz sīn to mov òv itself.

They drew near, and looked with wonder  
 Thē dru nīr, ànd lukt with wùndēr  
 upon it.  
 ùpōn it.

All at once the silvery tomb burst, and,  
 Òl àt wūns the silvèri tum berst, ànd,  
 lo! a living creature came forth, and  
 lo! a living crīt-ür kēm forth, ànd  
 spread its wings. The wings were blue,  
 spred its wingz. The wingz wēr blu,

like the sapphire, or like the blue sky  
 lik the safir, ör lik the blu skī  
 when it is clear, and they had a golden  
 hwen it iz clir, änd thē hād a goldn  
 border. In the shell-like case, where it  
 bōrdēr. In the shel-lik kēs, hwār it  
 had slept, stood a reddish drop, like blood.  
 hād slept, stud a reddish drōp, lik blūd.  
 The new-born being rose on fluttering  
 The nu-börn būng rōz ōn flūttering  
 wings, and flew away over the tops of the  
 wingz, änd flu awē ovēr the tōps ōv the  
 blossoming trees.  
 blössōming trīz.

“Life springs from death,” said Thirza.

“Līf springz frōm deth,” sed Thērza.

Then joy filled the parents' hearts, and

Then joi fild the pärents' harts, änd  
 they thought of their son who had slept  
 thē thòt ōv thār sūn hu hād slept  
 the sleep of death. It seemed as if the  
 the slīp ōv deth. It sīmd āz if the



butterfly was the word of God, to tell  
 bütterfli wöz the wörd öv Gød, to tell  
 them that Abel lived again in a more  
 them thät Abel livd agen in a mor  
 glorious form ; and they forgot death and  
 glorius förm ; and thē förgöt deth and  
 the grave in thinking of the beauty that  
 the grēv in thinking öv the бүti thät  
 springs from it.  
 springs fröm it.

N. B. The foregoing lessons have been made as beautiful with imagery, and as interesting with meaning, as possible, that children might read them over and over ; until by means of them, and the orthographical lessons which the teacher will connect with them, the mechanical part of reading shall have been mastered.

In order that the phonographic representation should not displace the impression of the ordinary spelling, let the children be told to read the upper line, and look at the one below only when an anomalous word baffles them. They can have a slip of paper, also, to lay over the phonographic line, when they have studied out the pronunciation ; and, besides, the accompanying orthographic exercises are to be relied upon to impress the ordinary spelling.

Let there be no oral spelling exercises. They are worse than useless.

The children should follow up these lessons with story-books, song-books, and Monroe's Readers, which are made interesting with pictures; for children will only read with expression what excites their emotions, and fills their imagination, or interests their understanding. They will then read as eloquently as they talk.

## APPENDIX.

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WE arrange, for the convenience of the teacher, the anomalies which grew up in the written English during the long time when what we now call standard English was evolving from the many dialects that had been, and still are, spoken in different parts of England, and were all written down by the Latin monks in the Roman letters just as they were variously pronounced.

We give a group of each of the anomalies: some of which are exhaustive, but others are not so. Of the last we give only enough specimen words to make a strong impression of the form, relying upon its contrast to the phonographic rule to stimulate the attention and impress the memory. We shall put the sign, &c., at the end of each of these specimen groups. But we recommend that pupils have manuscript books, in which a separate page (sometimes many pages) be devoted to each anomaly; and, in the course of their school life, let them fill up the imperfect groups as they enlarge their knowledge of words by their reading. The words we select are those suggested by the Reading Lessons, and belonging to the vocabulary of common conversation and children's books.

If it would not make our Primer altogether too bulky, we would give, so far as we see it, the genesis of each anomaly; which sometimes can be imparted to the children in the familiar conversation, and will help them to the memory of the word, however exceptional in form.

But this we must omit ; only urging upon teachers to seek this knowledge in histories of language (Marsh's, Latham's, &c.), that they may be able to use it on occasion. We shall limit ourselves to giving only an occasional hint in this direction.

The anomalous writing of the *i* short of *pin* and long of *machine* makes four groups ; besides, short *i* being written by *o* in *women*, by *u* in *busy*, *busily*, *busied*, and *business*, by *ee* in *been* and *breeches*, and by *ei* in *forfeit* ; and long *i* by *eo* in *people*.

## GROUP I.

*e* = *i* long, as in *machine*.

be	me	eke <sup>1</sup>	mere	glebe
he	we	eve	sere	these
she	ye	mete	here	theme, &c.

## GROUP II.

*ee* = *i* long.

bee	deed	beer	beet	sheep
fee	feed	deer	feet	sleep
lee	heed	jeer	meet	steep
see	need	leer	sleet	sweep
wee	meed	meer	sheet	deem
flee	weed	peer	street	seem
free	bleed	veer	fleet	teem

---

<sup>1</sup> *Italicized letters are silent.*

glee	creed	seer	sweet	queen
tree	freed	sheer	eel	teeth
knee	steed	sneer	feel	teethe
thee	screed	cheer	heel	seethe
three	speed	queer	keel	sleeve
keen	beef	leek	peel	freeze
seen	reef	meek	reel	cheese
ween	beever	reek	steel	geese
green	deep	seek	wheel	fleece
sheen	peep	week	breeze	beech
screen	weep	creek	sneeze	speech
spleen	creep	sleek	wheeze	leech, &c.

## GROUP III.

*ea = i long.*

lea	beak	ear	deal	beam
pea	leak	dear	heal	ream
tea	peak	fear	meal	seam
sea	weak	hear	peal	team
flea	creak	gear	seal	steam
plea	freak	near	veal	cream
eat	speak	rear	weal	dream
beat	squeak	tear	zeal	gleam

feat	tweak	shear	steal	scream
heat	streak	spear	squeal	stream
meat	wreak	smear	east	bream
neat	bean	each	beast	ease
peat	dean	beach	feast	lease
seat	lean	reach	least	crease
bleat	mean	teach	yeast	grease
cheat	yea	peach	deaf	grease
treat	clean	breach	leaf	cease
wheat	glean	preach	sheaf	tease
heath	leap	leash	mead	pease
sheath	heap	bead	read	please
wreath	reap	lead	leaves	sheathe
beneath	cheap	plead	sheaves	breathe

The long sound of *i* is also written by *ay* and *ey* in *quay* and *key* (which are pronounced alike). But *ey*, as a final *un-accented* syllable, is pronounced as *i* short in

## GROUP IV.

álley	barley	jockey
gálley	parley	mótleý
válley	parsley	vólley
ábbey	kidney	medley
lámprey	chimney	pulley, &c.

By making the *e* silent, in the following groups we have *ie* and *ei* = *i* long.

## GROUP V.

brief	field	fiend
chief	shield	niece
thief	wield	piece
fief	yield	shriek
grief	priest	achieve
relief	cashier	believe, &c.

## GROUP VI.

seize	receive	conceive
ceiling	deceive	deceit, &c.

The long *e* of the Roman alphabet is written in English by *a*, *ai*, *ay*, *ey*, and *ei*; for instance:—

## GROUP VII.

*a* = *e* long (as in *fête*).

fade <sup>1</sup>	came	age	bane
jade	fame	page	cane
lade	game	rage	fane
made	lame	sage	lane

---

<sup>1</sup> This final silent *e* seems to have been used arbitrarily to distinguish words and final syllables with long vowels, from those with short ones, as *note* from *not*, &c.

wade	name	stage	mane
grade	same	cage	pane
shade	tame	wage	vane
façe	frame	cottage	wane
laçe	shame	plumage	plane
maçe	bale	foliage	ake
paçe	dale	ravage	bake
raçe	gale	savage	cake
braçe	hale	ape	lake
graçe	male	cape	make
traçe	pale	nape	shake
chaçe	sale	tape	spake
chase	stale	shape	rake
case	scale	crape	drake
base	bale	grape	wake
bâte	cave	drape	flake
gate	gave	gaze	quake
hate	lave	haze	stake
late	pave	maze	snake
mate	rave	raze	babe
pate	save	craze	glade
rate	stave	blaze	blade
grate	wave	glaze	spade
prate	shave	daze	trade



## GROUP VIII.

ai = e *long*.

aid	ail	fain	sprain
laid	hail	gain	maize
maid	mail	lain	baize
paid	nail	slain	raise
raid	pail	stain	praise
staid	quail	swain	bait
aim	rail	wain	gait
claim	sail	main	strait
maim	snail	pain	wait, &c.

Sometimes *ai* is put for *e short*, as in *said*, *saith*, *against*, and *again* (pronounced *sed*, &c.).

## GROUP IX.

ay = e *long*.

bay	lay	say	pray
day	slay	stay	play
fay	may	way	spray
gay	pay	sway	tray
hay	ray	gray	fray
jay	dray	flay	stray

## GROUP X.

ey = e *long*.

grey	wehy	convey
prey	obey	survey
they	hey!	purvey

## GROUP XI.

ei = e *long and short*.

vein	veil	feint	hēinous
reins	skein	friend	hēifer

In the two last groups the y and i are simply silent, and the e retains its Roman sound.

O long is only otherwise represented in a few foreign words; viz, *hautboy*, *beau*, and *bureau*.

U long (not the diphthong ü) is represented by o, ew, oe, and oo: as in

## GROUP XII.

o = u *long, in*

do	who	move	whose	whom	woman
to	two	prove	lose	wolf	bosom

## GROUP XIII.

ew = u *long, in*

brew	drew	grew	shrewd	new
crew	chew	threw	slew	news
flew	dew	shrew	stew	thews, &c.

And by *oe* in *shoe* and *canoe*.

## GROUP XIV.

*oo = u long and short.*

good	book	cool	boom	boon
hood	cook	fool	doom	coon
mood	brook	pool	loom	loon
rood	crook	spool	bloom	moon
stood	hook	drool	broom	noon
wood	shook	stool	room	soon
hoof	look	wool	groom	spoon
roof	nook	boor	coop	swoon
proof	rook	moor	droop	buffoon
woof	took	poor	hoop	dragoon
coot	coo	roost	loop	festoon
hoot	moo	aloof	sloop	harpoon
moot	too	behoof	stoop	poltroon
root	tooth	reproof	swoop	balloon
soot	sooth	bamboo	scoop	basoon
shoot	booth	saloon	hoop	raccoon
boot	smooth	cocoon	baboon	cartoon

## GROUP XV.

*u becomes the consonant w in*

anguish	linguist	dissuade
anguish	penguin	persuade
anguid	sanguine	unguent

GROUP XVI.<sup>1</sup>

*u is combined with silent letters o, e, and i.*

you	rue	bruit
your	sue	fruit
tour	true	suit
troup	accrue	cruise (of oil)
group	construe	cruise
youth	surtout	bruise
soup	cartouch	recruit

## GROUP XVII.

*The à in ax is represented by a, ay, ai, ei, ea, and e.*

bàre	blàre	air	heir
càre	stàre	fair	their
dàre	shàre	hair	bear
fàre	spàre	lair	pear
hàre	squàre	chair	tear
màre	flàre	stair	swear
ràre	glàre	affair	ere
wàre	prayer	despair	where
tàrès	repair	mohair	there

---

<sup>1</sup> This group, and also Groups V., VI., and XI., ought to have been arranged with those of other silent letters.

## GROUP XVIII.

*The é in erst is represented by i, o, u, also followed by r.*

irk	girl	cûrb	cûr	word
dirk	whirl	cûrd	fûr	worth
mirk	firm	tûrf	pûrr	worst
smirk	flirt	sûrf	bûrr	worm
quirk	dirt	cûrl	spûr	wort
fir	shirt	fûrl	ûrn	work
sir	skirt	hûrl	bûrn	worse
stir	twirl	dûrst	tûrn	tutor
whirr	ûrge	cûrst	spûrn	labor
bird	sûrge	bûrst	cûrt	tabor
gird	pûrse	scûrf	hûrt	arbor
squirt	cûrse	blûr	lûrk	ardor
girt	nûrse	blûrt	bûrke	splendor

And other words ending in *or*, derived from the Latin.

## GROUP XIX.

*ô in ox and or is written by a, au, aw.*

wad	swab	haul	draw
wan	swap	caul	gnaw
was	wasp	cause	claw
war	watch	sauce	flaw
all	swamp	daub	awl

ball	quart	vault	bawl
call	squad	fraud	crawl
fall	squat	naught	drawl
gall	dwarf	taught	scrawl
hall	thwart	caught	shawl
pall	ward	gaudy	brawl
tall	wart	audit	brawn
wall	warn	auburn	spawn
stall	warp	pauper	drawn
bald	want	defraud	dawn
scald	quarry	applaud	fawn
halt	quarrel	applause	lawn
malt	quadrant	plaudit	pawn
salt	quadrate	exhaust	hawk
smalt	quatrain	default	squaw
ba/k	squander	assault	yawn
ca/k	squadron	caw	straw
ta/k	squalid	daw	yawl
wa/k	quality	law	sprawl
sta/k	warrant	maw	pshaw
swan	warrior	saw	sward
wand	warfare	paw	mawkish
what	warren	jaw	lawyer
warm	swallow	raw	sawyer
swarm	wallow	thaw	lawful

## GROUP XX.

*ü in up is written sometimes by o and oo.*

son	dove	honey	stomach
ton	love	money	bombast
won	glove	covet	pommel
done	shove	color	monday
none	above	shovel	one (wün)
wont	among	cover	once (wüns)
front	other	lover	bomb
month	mother	wonder	blood
doth	brother	worry	flood
dost	smother	comfort	

Four of the above groups (V., VI., XI., and XVI.) rather belong among the groups of silent letters.

## GROUP XXI.

*The diphthong ü is written ew, ue, eau, ieu.*

ewe	mew	feud
ewer	new	feudal
skewer	few	imbue
pewter	hew	indue
curfew	pew	eulogy
sinew	spew	beauty

*Also in view and lieu.*

## GROUP XXII.

*The diphthong i is written by y sometimes, and aye, eye.*

bÿ	skÿ	flÿ	sprÿ	bÿe
crÿ	slÿ	prÿ	whÿ	dÿe
drÿ	spÿ	plÿ	wrÿ	lÿre
frÿ	stÿ	mÿ	trÿ	pÿre

*And in choir (quire).*

## GROUP XXIII.

*Permutation of Consonants.*

The sound of *f* is represented, in a large number of words derived from the Greek, by *ph*, of which the following are some : —

nymph	zephyr .	câmphor
lymph	hÿphen	grâphic
sylph	çiphèr	pâmphlet
sphinx	trophy	phântom
phiz	sôphist	serâph
phaise <sup>1</sup>	tÿphûs	phônic
phraise <sup>1</sup>	ôrphân	triûmph
sphere	dôlphin	pheasant, &c.

---

<sup>1</sup> a = e long in these words.



## GROUP XXIV.

*Also the sound of f is represented in a few Keltic words by gh.*

laugh

cough

rough

draught

slough

enough

## GROUP XXV.

*The sound of k is represented in a few Keltic words by gh, as:—*

lough

hough

shough (lok, &amp;c.)

## GROUP XXVI.

*k is also represented in a great number of words derived from Greek and Italian, by ch (χ).*

christ

chrome

chorus

chrism

school

stomach<sup>1</sup>

chyle

chyme

anchor

chord

scholar

schedule

conch

monarch

chrysalis

scheme<sup>1</sup>

orchis

architect

chasm

strychnine

patriarch, &amp;c.

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<sup>1</sup> e = i long, and o = u.

## GROUP XXVII.

*The sound of v is represented by f in the word of (ov), and by ph in Stephen.*

## GROUP XXVIII.

*The sound of th is represented by gh in trough.*

## GROUP XXIX.

*ch is represented by teo in a few words.*

courteous      beauteous      righteous

## GROUP XXX.

*S is represented by c in a large number of words, generally derived from the Latin through the Norman French, who corrupted the Roman sound of c, which was hard.*

*s represented by ç.*

age	hence	notice
face	fence	poultice
lace	pençe	solstice
maçe	thençe	furnace
paçe	whence	nuisance
raçe	prince	finance
braçe	sincçe	abstinence
plaçe	minçe	attendance

chaçe	quinçe	abundânçe
graçe <sup>1</sup>	winçe	accordânçe
farçe	jounçe	discordânçe
truçe	pounçe	ârrogânçe
spruçe	bounçe	radiânçe
sluçe	lançe	incumbrânçe
juçe	dançe	precipiçe
içe	glançe	prelâçy
dîçe	chançe	legâçy
liçe	voçe	fâllâçy
mîçe	choçe	lunâçy
nîçe	deuçe	papâçy
riçe	rejoçe	privâçy
spîçe	penançe	ecstâçy
slîçe	servîçe	pôliçy
vîçe	crevîçe	vacânçy
twîçe	devîçe	vagrânçy
thrîçe	âdvîçe	buoyânçy
triçe	jûstîçe	poignânçy

Some orthoepists say that *s* becomes *sh* in some words, as in *sure*, &c. ; but, if *u* is pronounced as a diphthong, it will be impossible to avoid the *s* taking, as it were, the sound of *sh*, and *sûre* sounds *shure*.

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<sup>1</sup> *a* = *e* long in the above words.

## GROUP XXXI.

1. *sh is often represented by ția, țio, ție.*

soțial	spețialty	mùsițian
spěțial	soțialism	măgițian
spāțioùs	benefițial	òptițian
spēțioùs	finanțial	patrițian
lùsțioùs	còmmerțial	physițian
ānțient	glățial	rhetorițian
presțient	ofițial	pòlitițian
presțiențe	provințial	geòmetrițian

2. *sh is sometimes represented by țe and sșh.*

oțean	cretățeoùs	săpônățeoùs
sșhist	șetățeoùs	ărenățeoùs
sșhistoùs	crustățeoùs	fărinățeoùs
filățeoùs <sup>1</sup>	herbățeoùs	fóliățeoùs

## GROUP XXXII.

3. *sh is very often represented by ti, tio, tia.*

rătio	solution	partial
nătion	ăblution	martial
rătion	dilution	fațetioùs

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<sup>1</sup> ä = e long.

notion	exhaustion <sup>1</sup>	seditious
gentian <sup>1</sup>	combustion <sup>1</sup>	flagitious
tertian	congestion <sup>1</sup>	propitious
fustian <sup>1</sup>	digestion <sup>1</sup>	nutritious
christian <sup>1</sup>	suggestion <sup>1</sup>	fictitious
station	proportion	fictional
action	contortion	licentious
faction	insertion	compunctious
fraction	desertion	adventitious
traction	corruption	ostentatious
section	irruption	disputatious
diction	adoption	superstitious
fiction	exemption	surreptitious
sanction	redemption	conscientious
unction	proscription	sententious
function	perception	contentious
junction	inception	incautious
suction	reception	vexatious
mention	devotion	infectious
lotion	emotion	proposition
motion	invention	supposition
potion	attention	disposition
option	fruition	exposition
portion	tuition	repetition
bastion <sup>1</sup>	ambition	disquisition

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<sup>1</sup> In these words the sound is not *sh* but *ch*.

## GROUP XXXIII.

4. *sh and zh are represented by si and ši.*

ôccâsion	illuſion	profession
abrâsion	eluſion	digression
evâsion	excluſion	âggression
invâsion	deluſion	transgression
pêrsuâsion	côntuſion	progression
âdhêſion	explôſion	repression
cohêſion	colluſion	depression
deçſion	diffuſion	impression
preçſion	cônclûſion	discuſſion
aſçension	suffuſion	côncuſſion
dimension	intruſion	percûſſion
colluſion	cômpûlſion	dismission
effuſion	revûlſion	cômmission

## GROUP XXXIV.

5. *sh is sometimes represented by çh.*

çhaiſe	câpuçhin	pistaçhio
çharâde	çharlatân	çchevalier
çhagrin	çhivalry	çchândelier
çhemîſe	çhivalrouſ	çchicânery
maçhîne	pâraçhute	machînery
muſtaçhe	ſeneſçhal	nonçhalançe
galoçhes	çhâmois	çcharivari

## GROUP XXXV.

6. *sh is represented by se.*

nausea

nauseate

It is also well to show children that it is the perfect sounding of the diphthong *u* that makes the *t* of such words as *vest-ure*, *feat-ure*, seem to be softened. This delicacy of pronunciation can be taught by dictating such words in syllabic analysis, keeping the *t* in the preceding syllable.

Children can also take Worcester's *Dictionary*, and select the words in which *g* sounds like *j* before *e* and *i*. It is an exception to the rule of the English language when it does so. All Saxon words retain the hard *g* before *e* and *i*. Words with *g* like *j* come from the Norman French.

The *g* like *j*, the children are to be taught to mark with the dot wherever it occurs, and also the *s* like *z*. The latter is easily found, because it is a necessity of articulation after the sonorous consonants and vowels, with a few exceptions, like *gas*, but which some people pronounce *gaz*.

## GROUPS OF THE WORDS WITH SILENT LETTERS.

Beside those anomalies of writing which have arisen from the attempt to unify the pronunciation of the various dialects of the English shires, written phonographically ere these became one nation, there are others consisting of silent letters. These can be referred to the loss of that vigor of utterance, which takes place in the civilization of people that is generally in inverse ratio to the cultivation of personal power, and to an idiosyncrasy of the English people, — a tendency to contraction in utterance.

We have indicated many of these in the above groups by *italicizing* them in the print; for we endeavor to retain their representation, on account of the indication they give of derivations which define the significance of the words, suggesting their history, which is a too valuable knowledge to risk losing for the sake of any advantages offered by an utterly new phonography.

The letter most frequently silent is *e*; which is seen without being heard in 68,000 English words, reckoning in the *e* of the finals *en* and *el* (where it is so obscure as to be virtually silent), and the *e* in *ed* (the grammatical ending of the past tense of many verbs).

Silent *e* has already been seen in Groups I., IV., VII., XI., XIV., XV., XVI., XIX., XX., XXI.; and the final silent *e* is found in monosyllables and the accented final syllables of words whose vowel sound is long or a diphthong which is always long. Also, in some words with short vowels and in *unaccented* final syllables; such as -ile, -ine, -ite, -ive, -ble, -cle, -dle, -fle, -gle, -kle, -ple, -tle: for instance, —

### GROUP XXXVI.

doe	sùbsc̄r̄ibe	give	fertile
foe	trànsc̄r̄ibe	live	servile
hoe	presc̄r̄ibe	gave	pristine
roe	sapph̄ire	hàve	destine
toe	transp̄ire	are	promise
aloe	perfūme	càre	senate
cūe	suffūse	shàre	p̄irate



hüe	còmpose	ˆnürse	able
true	marine	cürse	sàddle
sue	machine	pürse	tàngle
robe	ràpine	festive	treacle
rode	serene	òlive	trifle
role	inflate	motive	tackle
bone	complete	fürtive	sùpple
gòne	corrode	sportive	tùssle
fête	consume	àctive	little
cōpe	indüte	sèrvice	whistle
cübe	polite	fütile	dazzle
bribe	entrancé'	fàçile	mùzzle
scribe	en'trancé	missile	grizzle, &c.

## GROUP XXXVII.

*a is silent in cocoa, bohea, and guinea ; also, in the following words : —*

head	break	oak	coat
dead	steak	soak	boat
read	hèard	cloak	bloat
dread	hèarse	croak	float
tread	èarl	coax	moat

spread	pèarl	hoax	boast
thread	èarn	soap	roast
stead	lèarn	loan	toast
threat	yèarn	moan	goad
death	sèarch	roan	load
breath	hèarth	groan	road
wealth	oaf	coal	toad
stealth	loaf	foal	boast
health	oats	goal	roast
breadth	oath	shoal	toast
great	loathe	loaves	oar, &c.

## GROUP XXXVIII.

*i is silent in business, and with e before or after it. (See Group V., &c.) After u in Group XV., we repeat —*

brief	shield	seize	bruit
thief	field	ceiling	fruit
fief	wield	receive	suit
grief	yield	deceive	cruise
niece	priest	conceive	cruise
piece	shriek	deceit	bruise
relief	believe	conceit	recruit, &c.

*o is silent in*

young	nourish	tournament
touch	flourish	tortuous
double	southern	gibbous
doublet	journal	nervous
couple	journey	anxious
couplet	sojourn	frivolous
courtesy	adjourn	famous

There are seven hundred more words ending in *ous*. The *o* may be said to be silent also in words ending with *tion* and *sion*, for it is so obscure. Also, see Groups XXIX. and XXX.

## GROUP XXXIX.

*Silent u before i and e and after a.*

guide	haunch	liquor
guise	launch	coquette
guile	staunch	piquet
guard	craunch	masquerade
aunt	laundry	palanquin
vaunt	laundress	parquet
flaunt	conquer	exchequer

## GROUP XL.

*Also, silent ue final after g and q.*

fùgue	üinīq'ue	hàràng'ue
vàgue	oblīq'ue	epilòg'ue
plägue	àntīq'ue	prològ'ue
brogue	critīq'ue	àpològ'ue
rogue	cazīq'ue	dīalòg'ue
vogue	technīq'ue	decalòg'ue
eclògue	burlesq'ue	càtalog'ue
fatigue	grotesq'ue	demagòg'ue
intrigue	mòsque	mònològ'ue

Consonants, as well as vowels, are sometimes silent in words by phonetic decay, often by necessity of articulation.

## GROUP XLI.

*b is silent before t and after m.*

debt	limb	bomb
doubt	climb	crumb
redoubt	comb	succumb
debtor	dumb	còxcomb
subtle	numb	càtacom b
tomb	plumb	cùrrycomb

## GROUP XLII.

*d is silent before n, t, and s, &c.*

stadtholder	handsome
wednesday	handkerchief

*And before ge final.*

bādge	dredge	midge
fādge	fledge	ridge
ed̄ge	pledge	bridge
led̄ge	sledge	budge
sed̄ge	dodge	judge
wed̄ge	lodge	grudge
hed̄ge	podge	trudge

## GROUP XLIII.

*c is silent before z in the words czar and czarina; and before t in victuals and indict; and after s in the following words:—*

scene	sceptre	putrescent
scent	scientist	convalescent
scythe	sciolist	acquiescent
scion	scimitar	reminiscent
ascend	sciatica	omniscient
ascent	viscera	susceptible

descend	fâscinate	iridescent
descent	âscetic	eviscerate
crescent	irâscible	arborescent
viscid	côrpûscle	efflorescent
scissors	excrescent	effervescent
scission	transcendent	condescend
abscind	ascendant	transcendental

## GROUP XLIV.

*g is silent before n.*

gnât	cônsign	câmpaign
gnâsh	côndign	reign
gnome	ensign	feign
gnu	benign	deign
gnomon	mâlin	fôrëign
âssign	resign	pârâdigm

## GROUP XLV.

*h is often silent when initial.*

hour	hostler	hümor
honest	honor	hümility

*And is silent after g in*

ghoul	ghostly	burgher
ghost	aghost	ghyll

*h is silent after r in*

rhyme	myrrh	rhetoric
rhythm	catarrh	rhapsody
rheum	rhubarb	rheumatism
rhomb	rhomboid	rheumatic

And in *isthmus* and *asthma*.

### GROUP XLVI.

*gh, ugh, and igh are often silent when final, and before t.*

sigh	bight	bought	weigh
nigh	dight	sought	neigh
thigh	light	wrought	sleigh
dough	wight	thought	weight
though	right	bough	freight
although	bright	plough	height
borough	flight	slough	sleight
furlough	plight	through	speight
thorough	slight	inveigh	taught

### GROUP XLVII.

*k before n is silent.*

knab	knelt	knob	knuckle
knag	knell	knót	knight
knack	know	knock	knife
knarl	knoll	knit	knives

## GROUP XLVIII.

*l is silent before m, f, v, d, and k.*

ba/m	ca/f	would	ba/k
ca/m	ha/f	could	ta/k
pa/m	sa/lve	should	wa/k
a/lms	cal/vs	sa/lmon	cau/k
qua/lms	ha/lves	a/lmond	fo/ks

## GROUP XLIX.

*n final is silent after m and l.*

hymn	sòlemn	còndemn
limn	còlumn	còntemn
dàmn	autùm	kiln

## GROUP L.

*p is silent before s and t.*

pshaw	empty	impròptu
psalm	exempt	peremptory
psalter	attempt	sùmptuary
pseudo	contempt	ptarmigan

## GROUP LI.

*s is silent before l, n, and final m.*

ïslē	ïslānd	vīscount
āīslē	demesne	āpropōs



## GROUP LII.

*t is silent before the finals en and le.*

often	castle	thistle
soften	bristle	whistle
moisten	gristle	thröstle
glisten	jöstle	apöstle
listen	hüstle	epistle
hästen	rüstle	mistletoe
chästen	nestle	mortgage
christmäs	pestle	chestnut, &c.

*And before final ch.*

bäth	lätch	hitch
cätch	pätch	pitch
hätch	snätch	stitch
scrätch	bötch	ditch
mätch	nötch	witch
despatch	watch	switch

## GROUP LIII.

*w silent initial, and in sword and answer.*

wrÿ	wring	wren	whole
writ	wrist	wrench	wriggle
write	wrath	wrestle	wrinkle
writhe	wrâp	wreak	wrangle

## GROUP LIV.

*ch is silent in**schism**drachm**yacht*

## GROUP LV.

*ph is silent in**phthisis and phthisic*

NOTE. — We claim that the foregoing method of teaching children to read English, according to the phonographic classification of words, is the best *for their minds*; because it gives scientific method and appreciation of law as their practical experience.

Even if it did put off the date of learning to read till children are seven years old, so much the better; because that will leave time for the healthy and complete development of senses, understanding, and expression, such as constitutes the Kindergarten education, where *doing* precedes analysis, and mental synthesis; preparing them to use written or printed words intelligently, after they have been made living things by their meaning. Nevertheless, for the last thirty years, children of four, five, and six, have been taught on this method, which is a more rapid one than any of the ingenious contrivances by which children's memories are crammed with words, that prevent the natural development of their minds.

When, by our Primer, they have learned to know words at sight, they can take a story-book, or Monroe's Readers, and will immediately learn to read with expression.

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